



# Vogue

BRIDES  
SPRING DECORATION

APRIL · 15 · 1934

PRICE 35 CENTS

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*They* MOLD *the* FIGURE PERFECTLY—  
yet *they* FEEL *like* NOTHING AT ALL



**Krepe-Tex** all-rubber swim suits have been an exciting new style sensation wherever smart bathers gather. These very gay, very chic suits—of patented new fabric-like rubber—gently support the figure and mold it into the most attractive feminine lines. And then, strangely enough, in the water they liberate one *entirely* from the clinging, confining feeling of wet, woven clothes. Countless little air cells actually make them *buoyant*. You're as free as though you were in your birthday suit!

Only Krepe-Tex gives you all these extremely interesting new features—for Krepe-Tex is the original all-rubber bathing suit material made only by the United States Rubber Company. Ask for genuine U. S. Krepe-Tex All-rubber Swim Suits.

The model at the upper left is wearing a one-piece skirtless Krepe-Tex suit with the new rope trimming, a patented Howland "Aviator" water-tight cap and smart new fishnet shoes. . . . At the lower left is a two-piece scarf-and-trunks suit, set off by a Paris-styled Krepe-Tex cap and a white rope-tie shoe . . . The suit in the center is a one-piece skirted model, rope-trimmed and accompanied by a Paris-copied Krepe-Tex cap and high-heeled, white Krepe-Tex shoes . . . At the right is a two-piece brassiere-and-trunks suit, shown here with a head-shaped Krepe-Tex cap and patented Howland shoes. . . . All Krepe-Tex suits are available in a most intriguing choice of the gorgeous colors only possible with rubber. And all Krepe-Tex models are so inexpensive you'll find it easily possible to own several suits—to bring bright variety to your summer beach wear.

United States Rubber Company  
1790 Broadway  New York City

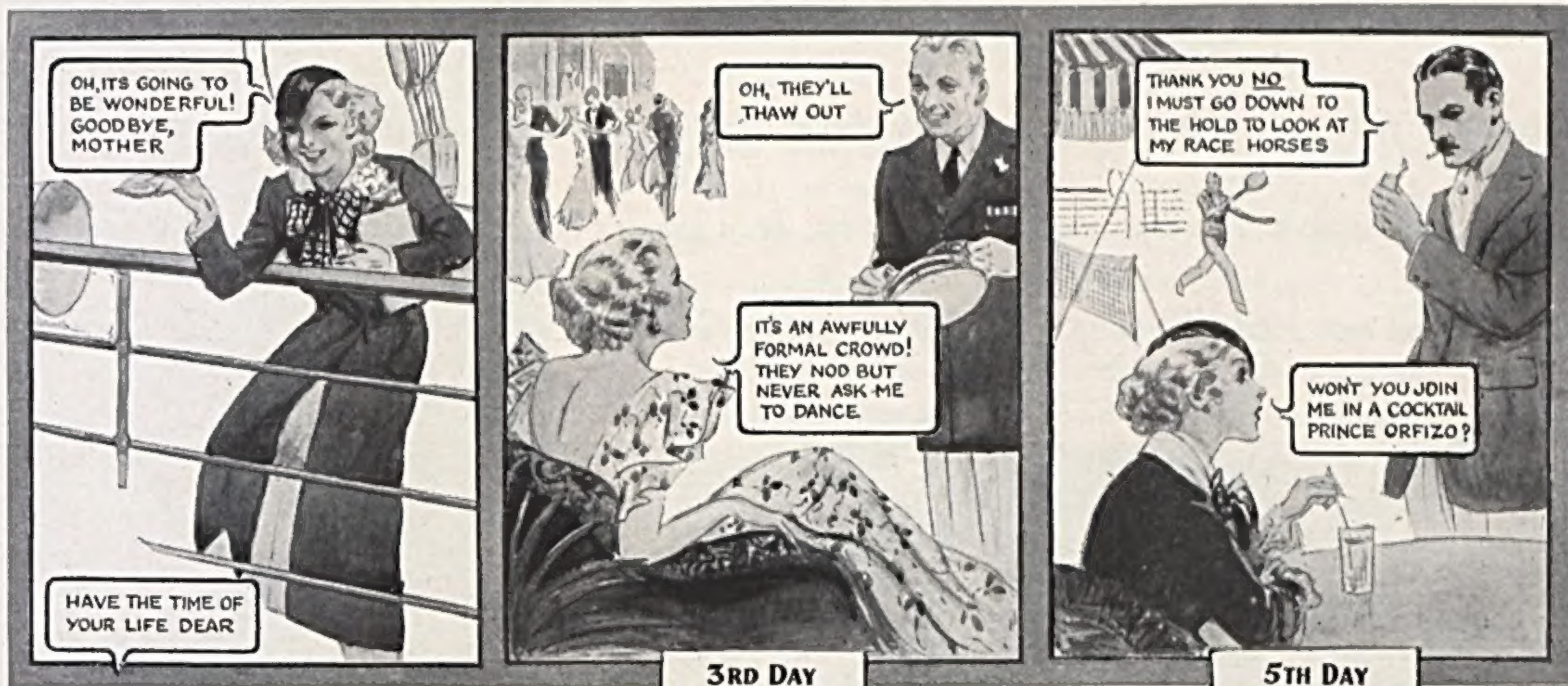


# Patty Gets her Prince



Patty

Around the world . . . what an opportunity for a young girl . . . how thoughtful Uncle Bob had been. To Patty it was a very timely blessing; she was run down and weary. Once the very life of every party, she had in the last three months gone almost nowhere. It was beginning to worry her.



## Are you careful about your breath?

Nice people, intelligent people, realize that halitosis (unpleasant breath) is likely to visit anyone. One authority says that 90% of cases of bad breath are due to the fermentation of tiny food particles skipped by the tooth brush.

The insidious thing about halitosis is that you yourself never know when you have it—and your best friends won't tell you.

But why run the risk at all? Why not use Listerine every morning and every night and between times before meeting others? Listerine instantly halts fermentation and overcomes the odors fermentation causes; deodorizes hours longer than ordinary mouth washes. Lambert Pharmaceutical Company, St. Louis, Mo.

Listerine checks Halitosis { Unpleasant Breath }



# Youth Lives in Shalimar Powder

*Devoted to youth...and to the charm of your cheek...is the Shalimar Powder of Guerlain. A warm enchanting glow has been blended into each natural tint. And the satiny softness of its texture is an adven-*

*ture in loveliness...that lasts hour after hour. Shalimar's new Tea Rose shade—for blonde or brunette—is Guerlain's latest triumph and the delight of elegantes. At all the smarter shops...in six perfect shades, exquisitely scented with Shalimar. Imported in original French packages holding considerably more powder than the usual powder box. \$1.75*





# \* Skipper Fashions

EXCLUSIVE WITH BEST'S

AND now Best's revives the Sailor Suit! It rides in on the crest of a vast wave of navy. It has been out of fashion so long that it looks dramatically new, arrestingly fresh and different. Romance clings to its stars and stripes, it is touched with the fine traditions of the sea. Few costumes can approach it in becomingness, its braid-bound blue collar is about the most flattering frame for the face ever devised. There is a charming, carefree quality to its open throat, a childlike appeal in its extreme simplicity, and all the essential elegance of the uniform in its trim, clean lines. Since its chic depends on a close adherence to Navy "regulations" we have entrusted our Skipper Fashions only to skilled uniform makers. Theirs is the distinction of *quality* and they will be hard to imitate.

\* registration applied for



Model 777—Skipper shorts costume in white or copen linen with fast color navy blue collar. Three piece, consisting of shirt, shorts, and skirt. Sizes 14s to 20. 17.75

★

Model 778—Skipper frock, wool jersey two piece model in white or light blue with navy blue collar. Sizes 14s to 20. 19.75. Navy duck ghillies with white rubber soles. 2.95. French sailor beret in white knit. 2.95

Mail Orders Filled

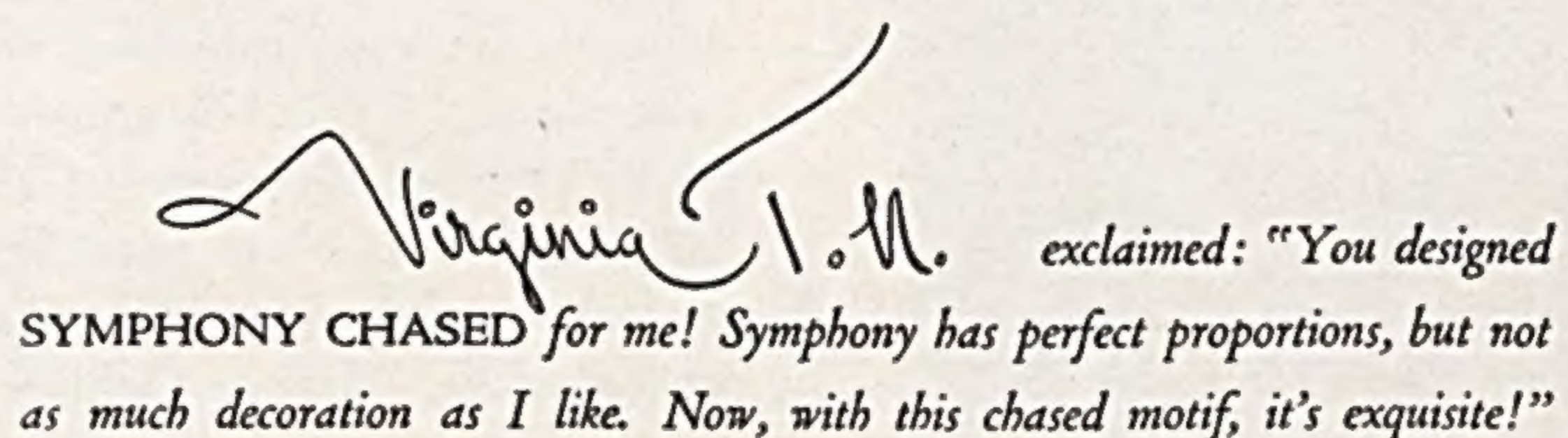
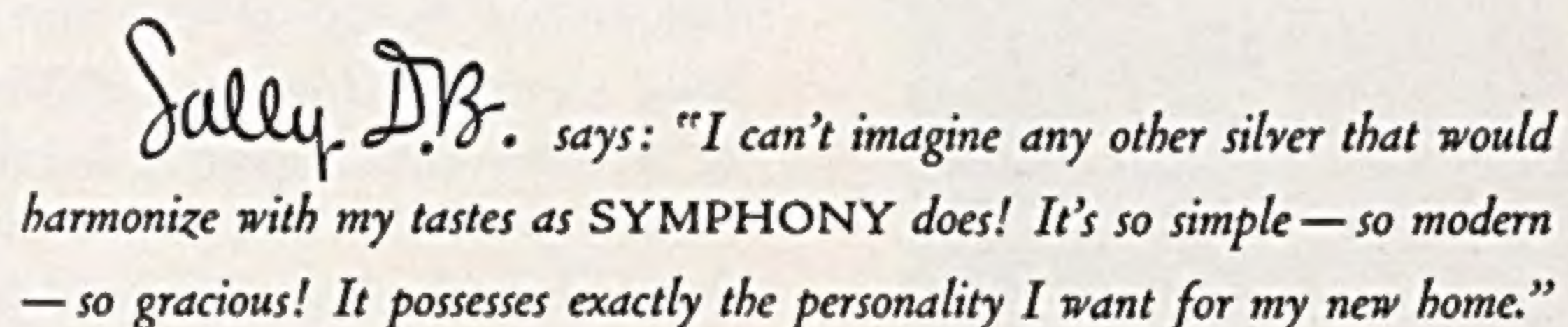
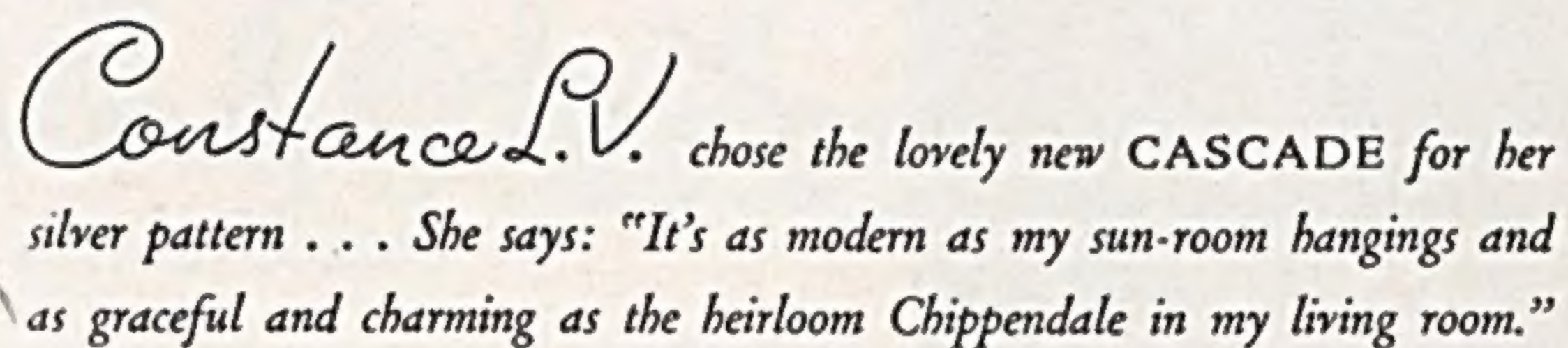
## Best & Co.

Fifth Avenue at 35th St., N. Y.



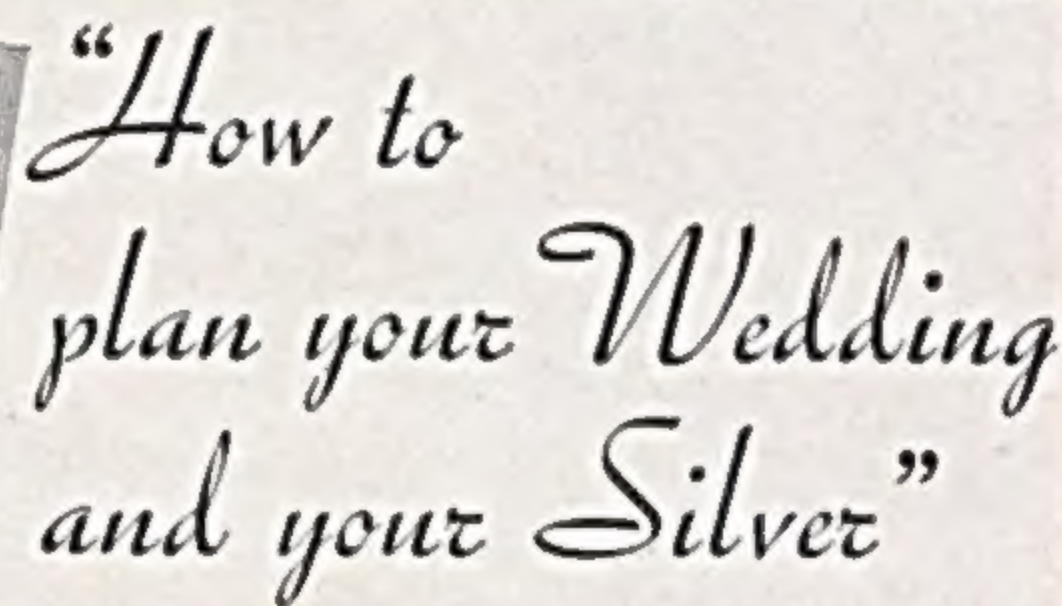
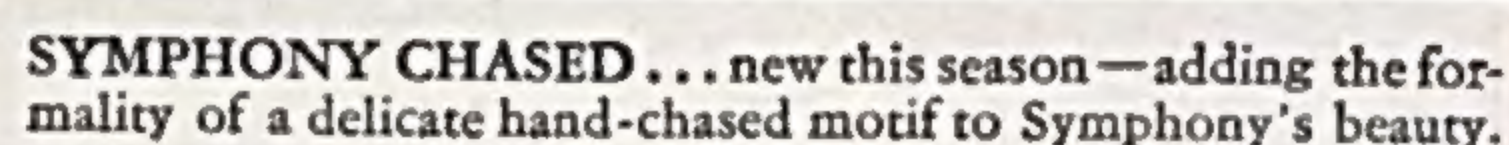
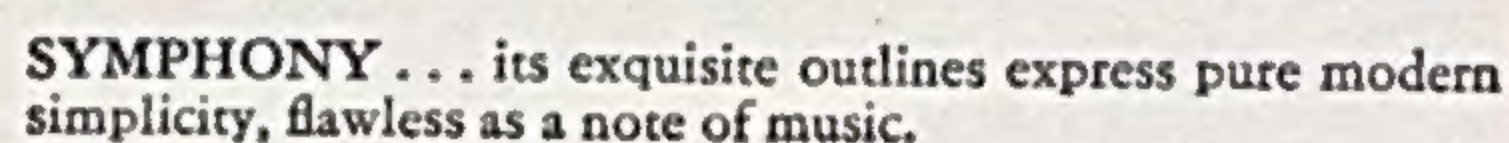
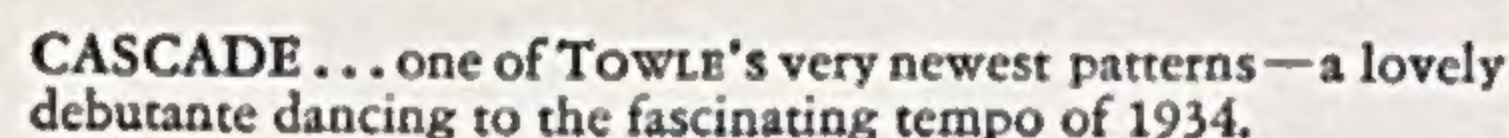


**★ WRITE YOUR OWN CHOICE ON THE COUPON BELOW!**



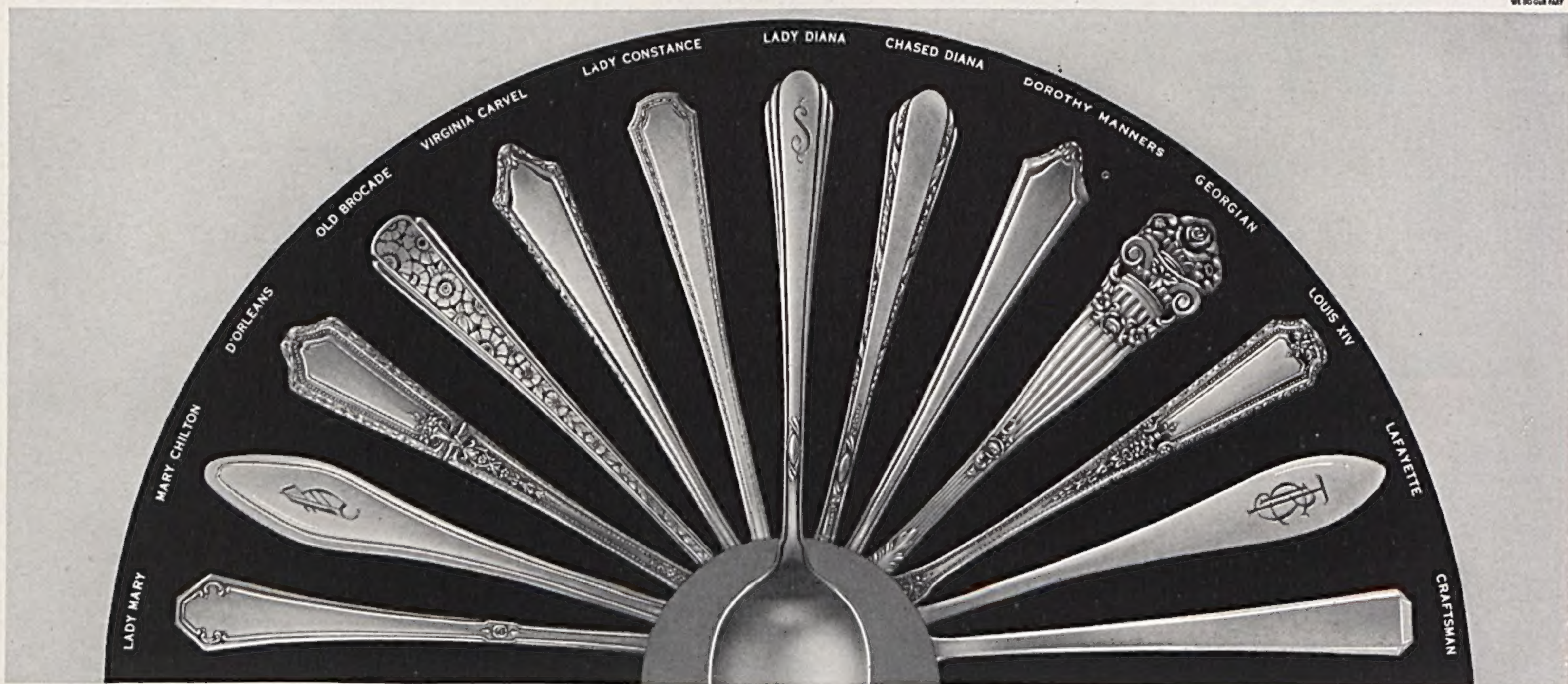
# TOWLE

Makers of STERLING only . . . with unbroken craft traditions  
SINCE 1690



Exquisitely bound in blue and silver — here's a book that every bride will treasure through the years with her bridal wreath and veil! Take the coupon below to any **TOWLE** jeweler who will gladly give you a copy free. Or write us direct, enclosing 10 cents to cover cost of mailing.

**FREE**—Pictures and prices of all TOWLE patterns, with free chart of preferred engraving suggestions.



**NEW—BOOK FOR BRIDES**—only 10 cents. "*How to Plan Your Wedding and Your Silver.*" Do you know what decorations are correct for informal weddings? Who should fee the sexton? When wedding announcements should be mailed? Answers to these questions and many others are listed in twenty-four informative pages under "What to do three months before the wedding," "What to do six weeks before," and up to the day itself, with space for your own notes. Four pages for the groom, a chapter by *Vogue* and one by Emily Post. Brides write us enthusiastic thanks. Mail the coupon for your copy.

THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.  
*Brides' Personal Service — Dept. K-4*

☐ Please send me free information, especially on the \_\_\_\_\_ pattern.  
☐ I enclose 10 cents for your new book.

Name \_\_\_\_\_

Address \_\_\_\_\_



# *A Fabric Created of Crown Rayon.. It's Tested!*



ARTHUR O'NEILL

☆ ON THE PLAZA • NEW YORK  
**BERGDORF  
 GOODMAN**  
 5th AVENUE AT 58th STREET

☆ Balloon dots create a fashion inflation . . . Greige crepe, bordering the neck and cape, emphasizes the suave nonchalance of this new town costume. Presented in Crepe Trifari, woven of Crown Rayon, the *new* Rayon of Fashion. The Crown Tag assures you a tested fabric, pure dye satisfaction, immunity to fading and cleanability.







BY APPOINTMENT  
TO HER MAJESTY  
THE QUEEN OF  
ENGLAND

# "Fragrance"

A PERFUME BY YARDLEY



## SONG OF A THOUSAND YEARS



The perfume, "Fragrance," in the \$8.25 size; it may also be had at \$1.10, \$2.20 and \$4. The "Fragrance"-perfumed face powder comes in Natural, Rachel, Medium Rachel, Deep Rachel, Suntan, and English Peach. \$1.10.

WHERE woman is, the pilgrimage toward beauty never ends. For in all the cosmos . . . from the beginning of time to eternity itself, there is nothing more important to a lady than her face. • What powder shall she use? One that will give her skin the freshness of first youth. One that will flatter the best in her complexion . . . and conceal the worst. One that will lie on her cheek like the bloom of a flower-petal. • Such a powder (we point with pride) is Yardley's "Fragrance" . . . soft, fine, and tinted with precision. Its perfume (the brilliant, modern odour of the Yardley perfume, "Fragrance") will engage your favorable attention at once . . . and its box (all green and silver) is so decorative as to dazzle one completely. • The "Fragrance" odour is offered, too, in dusting powder, at one dollar and sixty-five cents, and in sachet, bath salts and talc, at one dollar and ten cents each. Yardley & Co., Ltd., 620 Fifth Avenue, New York City (Rockefeller Centre). In London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.



**BONWIT TELLER'S**  
Chronicle of fashion



## ROMANCE IN LACE

Poetic is the only word we can think of to describe this lovely sheath of lace with its froth of ruffles swirling above the knees. It is one of the original models designed and made in our own Studio and it is exquisite in such glamorous pastels as sea pink or aquamarine or in one of the new dark evening colours. The little upstanding lace cuff at the neck is new and very young . . . 95.00

SIXTH FLOOR

**BONWIT TELLER**  
**FIFTH AVENUE AT FIFTY-SIXTH**



# Choose your stockings as you do your powder—

TO BLEND WITH THE  
TEXTURE OF YOUR SKIN



In ordinary stockings, outer ribs reflect the light, cast shadows and have a tendency to shine.

The smooth Rograin texture absorbs the light and makes stockings look sheerer and clearer.

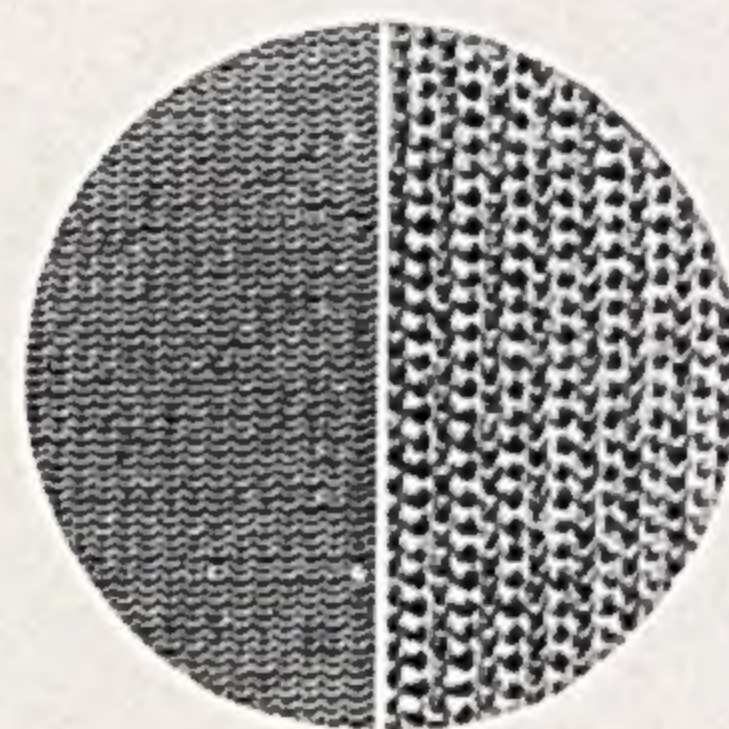
Rograin texture gives the effect of greater slimness and, in an amazing way, veils marks and blemishes on the legs.

In Rograin stockings the inner ribs serve a useful purpose. They cling to the skin, keep seams from twisting and turning.

Unlike hosiery chemically treated to make it dull, Rograin has a natural, permanent surface. It never shines, yet it never looks lifeless.

Rograin stockings take color tones more subtly and can be worn equally well with woolsens or cottons, silks or velvets.

Rograin stockings last longer, because that smooth outer surface has more resistance to snags or runs. The very secret of Rograin beauty is the reason for its wear.



## WHAT THE MICROSCOPE SHOWS

LEFT . . . The patented Rograin fabric. A smooth, even, and softly glowing texture.

RIGHT . . . An ordinary stocking. Pronounced ribs catch the light and cast shadows.

**Y**OU CHOOSE your cosmetics to improve the natural beauty of your skin—not to cover and conceal it. And Rograin stockings are just such an aid to the beauty of your legs.

They have the smoothness, the soft glow of a well-groomed complexion. They cling to your ankles like a second skin.

The secret is as simple as this . . . Rograin stockings are *the exact opposite* of all other stockings ever made! Where ordinary hosiery has a ribby outer surface, the Rograin texture is smooth

and sleek. For Rograin is knitted *inside out!*

Hundreds of smart women gave us the hint. They wore their stockings reversed because they liked them better, in spite of rough, unfinished seams. We found a way to finish off seams on the smooth side, where they belong. We changed the whole method of knitting and perfected the patented \*Rograin process. And when you've seen Rograin stockings, we think you'll agree . . . the right side, the *skin-texture* side is outside, at last!

\*Re-issue Patent No. 18757

**ROGRAIN**  
*The*  
**REVERSE KNIT**  
*Stocking*

**\$1.35 AT HOSIERY COUNTERS . . . ROGRAIN STOCKINGS ARE RINGLESS**

**ROMAN STRIPE MILLS, INC. NEW YORK**



# JAY·THORPE

57TH STREET WEST, NEW YORK



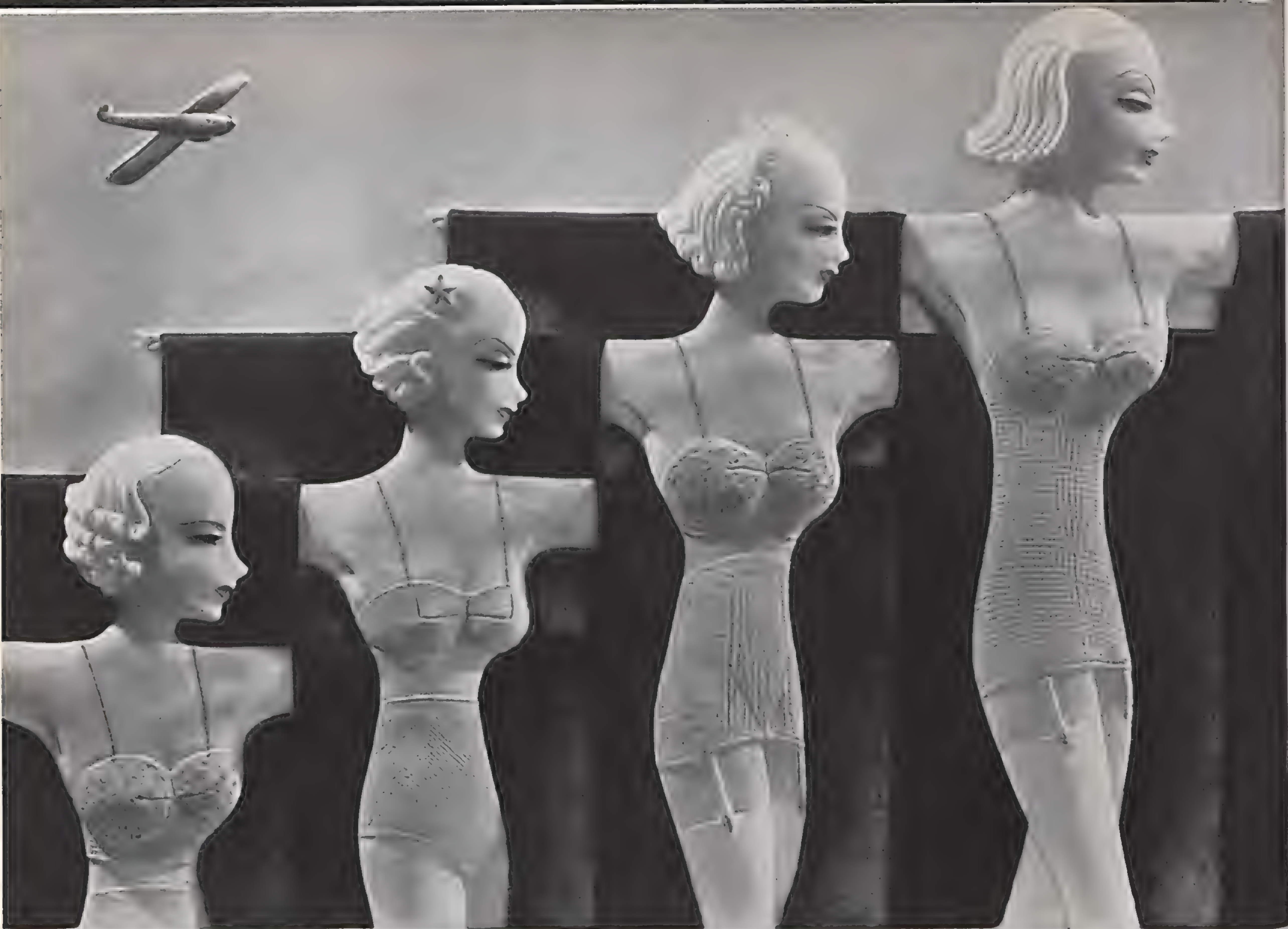
BOUCHARD

## APRIL AFTER THIRTY-FIVE . .

Jay-Thorpe have developed a type of fashion for women who conquer years with poise and graciousness. This corded-sheer black dress, accented with sheerest white organdie, is typical of the ageless chic in our Matron's collection for April-into-Summer, 65.00. Sizes to 44.

**MATRON'S COLLECTION . . SECOND FLOOR**





FREE AS AIR

Carved in Soap by L. GABA

*Controlling  
as your  
conscience*

Let your figure have its points—but in the right places! Carter Foundations have mastered this curve-point-curve technique *with comfort*. There's not a seam, nor a wrinkle-making fastening in the lot, not even a bone in most of them, but they do right by slim figures. Some are mere trifles, designed for the teen-age; others have a will-of-their-own with unruly contours. But there's not a bulge on *any* slim figure that's beyond their control. Choose a two-way stretch or not, a girdle or an all-in-one, just as you please. Every one is washable and not the least expensive . . . Girdles \$1.75 to \$10.00. All-in-ones \$4.00 to \$10.00. Bandeaux, 75c to \$2.00.

*From left to right:*

**TOPPER:** A bland little uplift bandeau that never unfastens. Knitted band over the diaphragm and embroidered mesh. SIZES 32 TO 38.

**SHORTSTER:** A pantie and girdle in one, brief as a split second, light weight, lacy, with firmness enough to smooth out your figure. Even sizes 24 to 30. Uplift Bandeau of knitted-striped mesh, sizes 32 to 38.

**SLIMMODE:** Girdle, with high-low waistline. The knitted-in stripes and two bones over the tummy make it a "find" for determined figures. Sizes 24 to 30. Another Toppe. bandeau with lace. SIZES 32 TO 38.

**SNUGFLEX:** An all-in-one that understands active, young figures. Two-way stretch in a butterfly stitch, controlling yet supple, an uplift "bras" of embroidered mesh. Sizes 30 to 36.

*Carter's* FOUNDATIONS

REG. U. S. PAT. OFF.

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco. Home Executive Office: Needham Heights, Boston Massachusetts. Made and sold in Canada by Eisman & Company, Ltd., Toronto.







*It's a Fact! . . .* YOU DO SLEEP BETTER  
WHEN YOUR BED IS MADE WITH WAMSUTTA SHEETS



WAMSUTTA MILLS  
Founded 1846  
New Bedford, Mass.

PLEASE don't misunderstand. You doubtless *will* sleep better — most people find that they do, at any rate — because Wamsutta is lighter and smoother than other sheets.

But we will not go so far as to guarantee that Wamsutta sheets . . . or even a cool, smooth Wamsutta pillow case . . . will cure insomnia or enable you to win more of Life's Battles.

The Wamsutta influence on you is subtler than that. Perhaps you sleep better for knowing that no bed in the world is so blissfully prepared for sleeping as your own. Perhaps it's just your peace of mind in being supremely, deliciously comfortable. Whichever it is, Wamsutta *does* make a most delightful difference in a bed . . . and just one night's sleep will prove it to you.





# Shoe. Economills by A. S. BECK

**You can afford to economize on shoes if you still get expensive construction and smart styling:**

**DID YOU KNOW...**that the A. S. Beck spring collection includes all the smartest shoe colors, from copper tan to scone beige and friar brown?

**DID YOU KNOW...**that every fashionable shoe fabric or leather, enjoying a success this spring, is also in the Beck collection—from the sleek ribbed fabrics to the crushed and scuffed leathers?

**DID YOU KNOW...**that you can get the style successes of every season at A. S. Beck's—from classic spectator-sport things, to daring high fashions

*The color of the shoes on the floor is, reading from left to right: stitched oxford—blue; cocktail sandal—brown; leaf pattern pump—brown; cut-out bow pump—black kid or patent; T-strap sandal*

**\$3.98**

**ONE PRICE ONLY**

that captivate both debutante and matron alike?

**DID YOU KNOW...**that A. S. Beck shoes have the same expensive hand-turned construction, usually found only in higher-priced shoes, that makes for fit and flexibility?

**DID YOU KNOW...**that A. S. Beck is the largest retailer of women's shoes in America?

**AND DID YOU KNOW...**that you could really afford to have a pair of shoes to match every dress in your wardrobe—if you get them at A. S. Beck's?

*black. If you want to order any of these shoes, tear out this page, circle the styles you want, specify your size, enclose a check or money order for \$3.98 (add 15 cents for postage), and send to:*

**A. S. BECK'S MAIL ORDER DEPARTMENT • 139 DUANE STREET • NEW YORK, N. Y.**

**93 STORES IN NEW YORK, PHILADELPHIA, WASHINGTON, BALTIMORE, DETROIT, AND OTHER PRINCIPAL CITIES**



HELEN  
BRODERICK  
*is a 36*

LUCILLE  
TAYLOR  
*is a 14*

*Each knows the Same Secret of Youthful Lines*



## "NEMOLASTIK"

the two-way stretch garments made specially for heavier figures. This new fabric has a "firm" give around, and an easy up-and-down give—to permit perfect freedom of motion, yet exercising just the figure control needed. There is a wide variation in styles of step-ins, brasieres and combination models.

HELEN BRODERICK, whose brilliant impersonations in "As Thousands Cheer," will long be remembered.

Both these smart and successful women have youthful lines. Actually their types are different. Yet each has the same lovely ease of motion you've seen and admired.

■ Miss Taylor says: "I just couldn't stand a foundation that is restricting, though, of course, I need *something*—anyone does. Sensations are just ideal! They're as light and dainty as a piece of lingerie—and made of a marvelous two-way stretch fabric that's just as supple as your own skin. It's hard to believe Sensations could possibly smooth and flatten one as they do."

■ Miss Broderick says: "How glad I was to discover that there really

LUCILLE TAYLOR, one of the lovely bridesmaids in the wedding scene from "As Thousands Cheer."

are two-way stretch foundations practical for figures like mine! You know how perfectly corseted we stage people have to be—yet no one likes to feel corseted. Nemolastik foundations are ideal for stage wear, or for any wear. They are so supple, permit one to move freely—yet do everything that a much heavier corset would do."

Sensations and Nemolastiks are available at the better stores everywhere. Drop into your own favorite corset department and see these garments. Notice how cunningly they are cut—with an eye to current fashions. Try one on and see for yourself the grand things they will do for your figure. Made by

KOPS BROS., INC.  
385 FIFTH AVENUE • NEW YORK CITY  
San Francisco Chicago Toronto London  
Available also in the principal cities in Europe



## "SENSATIONS"

for the slim things. There's nothing like them for care-free, joyous comfort. Not only young girls but slight women of every age are enjoying them. There are Sensation girdles, brasieres and combinations in an infinite variety of two-way stretch knits available everywhere.

Copyright, 1934, by Kops Bros., Inc.



# Summilace

UNDERWEAR

by  
Vanity Fair



The newest, coolest, youthful Underwear



Briefs \$1.00



Bandeaux 75¢



Panties \$1.00

VANITY FAIR SILK MILLS - READING, PA.



When *Striped Net* is used for daytime  
 ...that's coast to coast *News*



This tailored suit of full-bodied, striped net for daytime wear is I. Magnin's newest presentation for a cool and practical summer. A Hattie Carnegie creation, exclusive with I. Magnin on the West Coast.

**I. MAGNIN & CO.**

STYLE SHOPS

SAN FRANCISCO  
 HOLLYWOOD  
 MONTECITO

LOS ANGELES  
 PASADENA  
 OAKLAND

SEATTLE



# THREE BRITISH MOODS

in

## "LASTEX"

now that Spring is here

DESIGNED BY

Annette Simpson



"PARK LANE"—A pertly modern "Lastex" woolen sports coat, in three-tone check, with "Lastex" linen trim.



"MAUDIE" (left)—Three-piece "Lastex" flannel sports suit in large plaid, with matching beret and "Lastex" net blouse. "PATSY FOG" (right)—Two-piece sports suit, with brown check tweed Norfolk jacket and contrasting skirt of plain beige flannel, both "Lastex"

Three enchanting previews from the so eagerly awaited collection by America's foremost designer . . . conceived in terms of the new elastic yarn . . . that gives a Fourth Dimension to Fabric . . . that enables ready-made to go sleek and slim in that tailored look . . . that makes you comfortably smart.

Executed by  
PHILIP MANGONE CO.

*Lastex*  
REG. U. S. PAT. OFF.

THE MIRACLE YARN  
THAT MAKES THINGS FIT







ARTHUR O'NEILL

SETTING BY BERGDORF GOODMAN ANTIQUE DEPARTMENT

ON THE PLAZA • NEW YORK  
**BERGDORF  
 GOODMAN**  
 5TH AVENUE AT 58TH STREET

Golden Apple, our new French print that the modern Atalanta pauses to pick up for spring afternoon chic—and wears with the new gold jewelry! One of a series of afternoon and evening dresses that applaud the new triumph of prints.





## *Smart Gifts for Smart People*

Exquisite designs in gleaming silver plate with the masterful treatment of sparkling color, answer today's exacting demand for individuality and perfect taste.

The ultimate in gifts for the bride—a complete styled ensemble with the pre-

cise pieces for every occasion and ranging in price from \$3.00 to \$25.

Visit your jeweler or department store assured that your selection from this smartly styled group has the acceptance of style leaders and the stamp of correctness.

A complete catalog furnished on request.

**INTERNATIONAL  
GIFT WARE  
IN SILVER  
PLATE AND COLOR**

**INTERNATIONAL SILVER CO. MERIDEN, CONN.**



A BEAU MONDE FABRIC BY MARSHALL FIELD &amp; CO., MANUFACTURERS

BEST & CO.  
  
 DUPONT RAYON

What you'll like about the Beau-Ties is their cool good grooming. Cravat foulard gives you a slick figure. The fact that it's woven of Rayon by Du Pont makes it twice as cool — light — beautifully washable with ordinary fine fabric care. All Beau-Tie prints have rich white grounds. Nice with sunny complexions. And you've never seen such colors — not a banal print in the lot. Plum with chalcedony blue; clear yellow with bright navy; coffee bean with apple green; coral red with black; peacock green with coffee bean. Sizes 12 to 20. **16.95**



# AT THE FOOT OF SUMMER BEAUTY



With the approach of the sunshine season, Matrix features WHITE, inevitable foot-mate of summer-time's costumes . . . In every detail of design and leather, these shoes excel. Within, "your footprint in leather," a patented sole, faithfully patterns itself to the delicate lines of your foot. This exclusive feature, by a double magic, contributes to your comfort, while actually adding to the outer trimness of your shoes . . . Please write for our New Fashion Announcement and we will send you the name of a store near you where you can find an assortment of Matrix styles and sizes. E. P. Reed & Co., Rochester, New York. Matrix Style Studio, 47 West 34th Street, New York City.

*THE NANCY . . . illustrated above . . . a high-cut, four-eyelet kid, its sleek white beauty is enlivened with mass perforations in interesting new design.*

Matrix



Shoes

A VARIETY OF STYLES

AT \$9.00 AND UP





**PECK  
&  
PECK**



"Acele" is the registered trademark used by Du Pont to designate its cellulose acetate yarn.

## *Stars of Fashion - Stripes of "Acele"*

**SMARTLY STRIPED** for summer in the gayest new fabric of "Acele," Bandella Stripe. Cool and sleek and petal-dull with a genius for giving that unruffled look under the hardest wear and play. These young and wearable shirtwaist frocks have that enviable custom-tailored look. In white, striped in brown and gold — black and green — wine and blue. Sizes 14-20 . . . . 19.75.

**PECK & PECK • FIFTH AVENUE**

NEW YORK . . . WHITE PLAINS . . . CHICAGO . . . BOSTON . . . PHILADELPHIA . . . ST. LOUIS . . . MINNEAPOLIS



# Skinner scores again

When Star ★ K. Wragge looks for a perfect fabric for his custom-designed shirt frock, a flat crepe by Skinner is chosen. . . . It's all pure silk, it's washable and it was especially developed by Skinner to meet the requirements of precise tailoring.

\* \* \* Note the famous Wragge details—a combination of fullness and deep pleats allowing for free body play . . . the perfect fitting collar . . . the famous action shoulder.

*William Skinner & Sons*

*45 East Seventeenth Street, New York*

LOOK FOR THE NAME IN THE SELVAGE



EXCLUSIVE WITH

*Lord & Taylor*

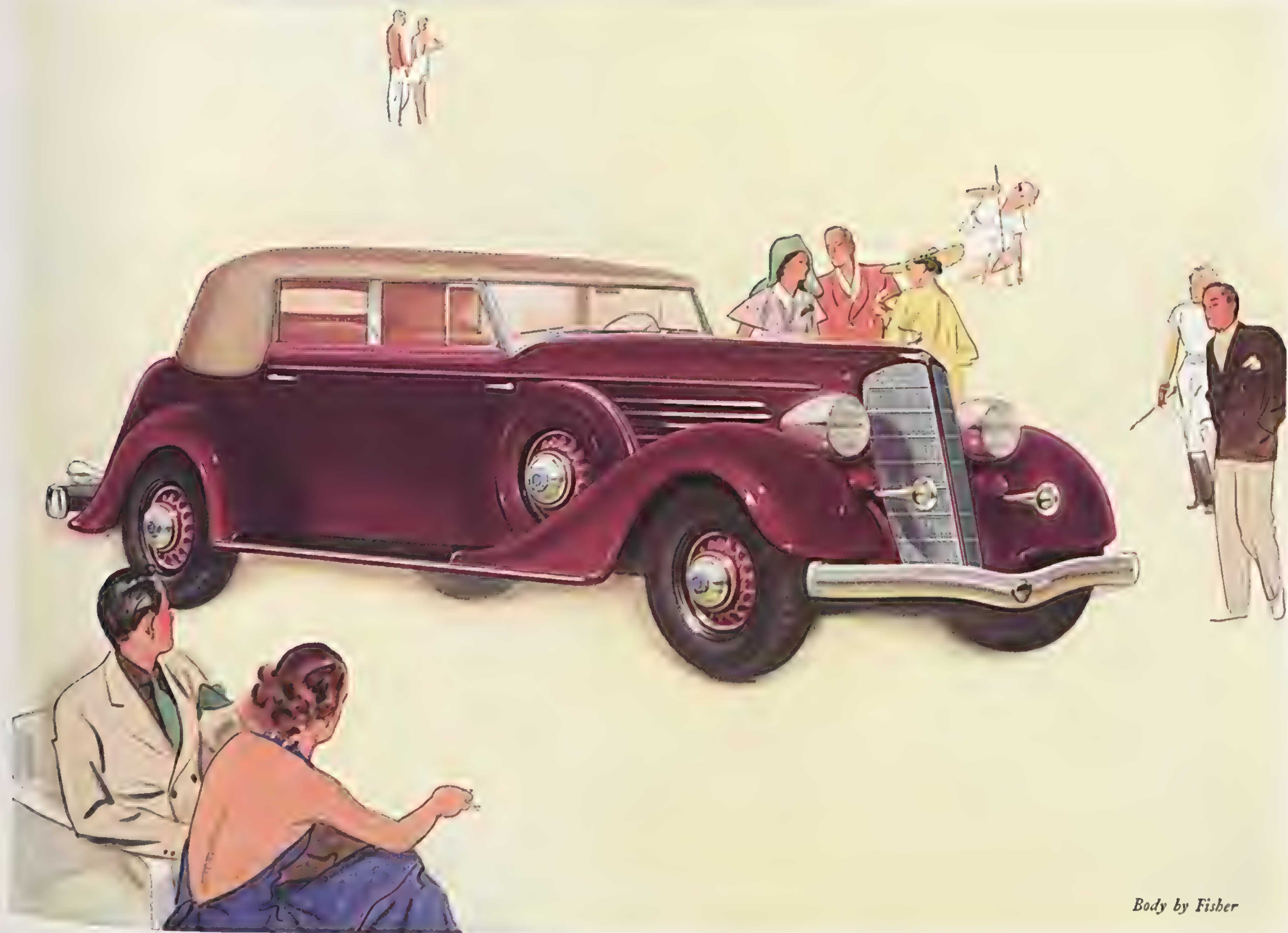
in New York, and at the following smart stores: WOODWARD & LOTHROP, INC., Washington;

THE J. L. HUDSON CO., Detroit; JOSEPH HORNE CO., Pittsburgh; HUTZLER BROS. CO., INC., Baltimore; FIELD-SCHLICK, INC.,

St. Paul; RICH'S, INC., Atlanta; THE LINDNER CO., Cleveland; JAY'S, INC., Boston; THE H. & S. POGUE CO., Cincinnati







Body by Fisher

## Speaking of the newest in motor cars



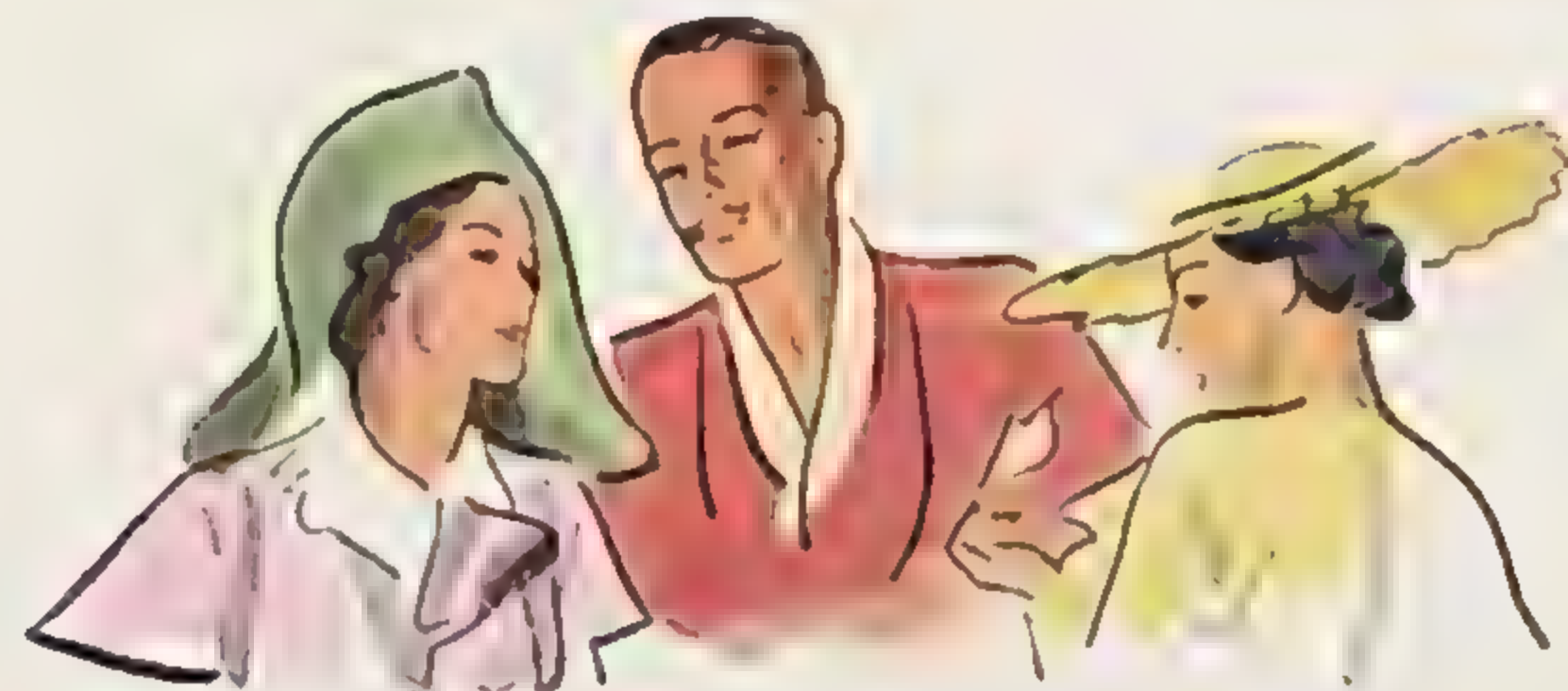
"Jack, this is just the car to take on our Northern trip! Imagine—rolling over the Alleghenies—climbing Mount Pocono—and surprising the Prestons in Montreal, with this beautiful new Buick."

"Wonderful—and I'm thinking of the smooth gliding ride that these Knee-Action Wheels will give us. Not a jounce or bounce all the way there. Why, you couldn't be more comfortable sitting at home."



"Mrs. Tomlinson let me drive their new Buick the other day—and I never handled a car that steered so easily!"

"That's design, my dear. Whether it's style or engineering—design must be left to Buick. They've redesigned their steering to fit their new Knee-Action Wheels. Altogether, I've never seen such engineering improvements since I first started driving a car."



"I simply adore its sleek smartness. Neither too extreme nor too conservative—but then you'd naturally expect that of Buick."

"Mary, you just cannot be practical. Look at those oversize Air-Cushion Tires—and did you know the Vacuum-Power Brakes will stop you on a dime, with the very least pedal effort?"

"Just the same, you can't blame her for wanting style. As for me, I simply adore the freedom of its spacious interiors—and if you ask me, I am sold right now on automatic starting. It certainly would help improve my disposition."



# BUICK

for 1934 with  
Knee-Action Wheels

WHEN • BETTER • AUTOMOBILES • ARE • BUILT • BUICK • WILL • BUILD • THEM





International Sterling asked *VOGUE* to select for this page a bridal gown of the 1934 season, as outstanding in beauty and dramatic appeal as the new Sterling Silver pattern, Trousseau, shown opposite. The enchanting costume above is *VOGUE*'S choice. Designed by Hattie Carnegie.



*Ask your jeweler to show you Trousseau in matching hollowware. This illustration gives you some idea of its smartness, charm and beauty. Most reasonably priced.*



*Be sure to see the specially selected 38-piece set in Trousseau. Your choice of prevent-tarnish roll or chest. This set is an ideal beginning for the bride's Sterling Silver service.*

# Trousseau...

## INTERNATIONAL STERLING'S NEWEST PATTERN

HIGH fashion, this year, touches all its new creations with the gracious, romantic sort of beauty that women most adore.

Hattie Carnegie's bridal costume—International's bridal silver—observe how each, in its own way, achieves this selfsame mood of elegance, at once modern and classic.

International Sterling presents Trousseau as the pattern above all others created for the bride of 1934. It is a design of unusual delicacy and charm—well-balanced, well-proportioned. Let your jeweler show it to you. Any bride will fall in love with it at first sight—and live happily with it ever after!



# finesse



SALON MIXTE OF THE S. S. "PARIS," PAINTED FOR THE FRENCH LINE BY ERIC



A TRANSATLANTIC passage, like a wedding or *début*, should be conducted with a certain Manner. . . . And no one knows this better than the French . . . those adepts in tempering grandeur with the light, the gracious touch.

*Finesse* . . . that is the word. It sums up the detailed perfection . . . the suave observance of life's amenities . . . all the brilliance and color and pace of travel on a French Line ship.

There is, for example, an unobtrusive finesse in the way your wishes are antici-

pated by the stewards. (All of them speak English . . . but we suspect they are telepathic.) There is the true, the inimitable finesse of a cuisine and wine-cellar honored by connoisseurs. (The chefs are men of invention and skill, profoundly devoted to their art.) And there is, certainly, a sure finesse brought to the business of navigation. (Breton sailors, born to the sea, inherit an age-old maritime tradition.)

But, Euclid to the contrary, this whole is greater than the sum of its parts. There is something

more to a French Line crossing . . . a spirit, a mood, a feeling. It can best be described as that unique and individual atmosphere one finds only on France-Afloat.

Springtime is coming to the *Bois*. . . . England, too, is at its best in April. We suggest that you see your travel agent soon. And may we remind you that a French Line passage costs no more? . . . French Line, 19 State Street, New York City.

## French Line

PARIS, April 28, May 19, June 9 and 30, July 21, August 11 and 30 • ILE DE FRANCE, May 5 and 26, June 16, July 7 and 28, August 18, September 8 • LAFAYETTE, May 16, June 13, July 3, August 25, September 15 • CHAMPLAIN, April 21, May 12, June 2 and 23, July 15, August 4



# Cruises a la Carte

One of the nicest things about cruising on the famous President Liners is the absolute freedom they allow you to sail when you please, stopover as you like, continue on when you choose—much as you might on your own yacht!

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**ORIENT ROUNDTRIPS** President Liners sail every week from Los Angeles and San Francisco via Hawaii and the Sunshine Route to Japan, China and the Philippines; every other week from Seattle, via the fast Short Route. You may go one way, return the other—stopping over wherever you like, travel on the splendid new S. S. President Coolidge and S. S. President Hoover and as many others as you choose of the President Liner fleet... even at the special Summer fares. Roundtrips are from \$450, First Class; and from \$240, Tourist.



**ROUND THE WORLD** The most thrilling cruise of all—at a fare that makes just staying at home a much more expensive luxury.

26,000 miles. Visits in 21 ports in 14 different countries, including Hawaii, Japan, China, the Philippines, Malaya, India, Egypt, Italy, France... Take only 85 days, or up to two full years—stopping over wherever, and for as long as you please, at no additional fare. Sail any week from New York, Los Angeles or San Francisco; alternate weeks from Seattle. First Class fares from \$654.

**CALIFORNIA** Sailing from New York, via Havana and the Panama Canal to California, stopover privileges are the same as on the longer cruises.

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roundtrips—one way by President Liner, the other by train—are from \$255 First Class, hometown to hometown. There is a sailing every week from New York; fortnightly from California to New York.

**THE PRESIDENT LINERS** If you do not already know all about these famed, world-traveling liners, ask any travel agent to show you pictures of their charming public rooms and ample decks—with outdoor swimming pools, their staterooms that are all outside, large and airy—with real twin beds... and to show you samples of their celebrated menus.

Get all information from your own travel agent, or at any one of our offices: New York; Boston; Washington, D.C.; Cleveland; Chicago; Toronto; Vancouver, B.C.; Seattle; Portland, Ore.; San Francisco, Oakland, Los Angeles or San Diego.

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For branch offices see Travelog on pages 20 and 21





SO IN NEW YORK

The Ritz-Carlton is invariably the choice of connoisseurs—because of the distinguished atmosphere, the impeccable service, the matchless cuisine—plus that indefinable something found ONLY in Ritz hotels.

The BAR, too, is a fascinating duplication of that famous Parisian Rendezvous.

To lunch or dine in the OVAL RESTAURANT is an event, even for our most frequent patrons.

Albert Keller, President

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## SUMMER HOLIDAY... SOUTHERN INDIA



Temperature that of midsummer New York. Between visiting sacred Ceylon temples and taking smart dinner, you dive through cool surf, bask in fresh sea-breezes. Between a pilgrim festival at Rameswaram and a study of antiquities in Madura, you run up to high, cool, gay

Ooty for a polo match. Between buying rubies at Trichinopoly and seeing rajah's fireworks, you may get a look at a wild elephant keddah. Interesting... Southern India in Summer. Costs little: \$15 to \$20 a day, luxurious; as low as \$10, modest. Full information and itineraries from W. T. Biscoe, India State Railways, Delhi House, 38 E. 57th Street, New York... or consult the better travel agents.

**India**



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World travelers agree that the Copley-Plaza Hotel has that "apart from the crowd" distinction that we look for in people and things. It is not hotel hospitality a-la-mass-production. The Copley-Plaza has all the charm of the famous old inns of England and New England blended with all that is desirable in modern service and appointment.

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The Marshall House is recognized as one of America's distinctive resort hotels—Characterized by an atmosphere of refinement, by the exclusiveness of its clientele, the beauty of its location, and the diversions it offers, this hotel has remained the favorite of the socially prominent. The long experience of the Marshall House Management in catering to the discriminating insures a perfect summer holiday.

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Sail on any ship, follow the route your heart desires, but save a day or two for tiny Oberammergau in Bavaria, where, this summer, its peasant-actors will take you back two thousand years by their performances of the Passion Play.

The news that Europeans have adjusted their rates with the variation in American exchange should dispel any gloomy thoughts about higher costs in Europe.

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gay people .. music and dancing

★ **OUTSIDE**

a sleek black  
hull slitting a silvery sea ..

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contributes. Scientists bring expert services in design, engineers the new developments in power, mechanics their skill in metals. Artists strive for the prize of decorating cabins and salons. The strapping sons of sailor families crowd down to the ways, sons of inn-keepers troop to the apprentice schools for ships' stewards. Vintners select their choicest wines and liquors. Merchants search out the rarest delicacies. Noted chefs compete for the honor of ship's service. All contribute that their country's united fleets may win the affection of the world of travellers.

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**Pioneer Hotel.** Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible Rates.

## CONNECTICUT

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**Boxwood Manor.** Lovely inn on New England coast between New Haven & New London. Enchanting gardens. Golf, saddle-horses, ocean bathing. DOWS.

## DISTRICT OF COLUMBIA

## Washington

**The Raleigh Hotel.** New management. Across Pennsylvania Ave. from new Government Buildings. All rooms with tub & shower. \$3. one, \$5.-\$8. two, E. P.

**The Willard Hotel.** New in condition; old in tradition. Near government buildings, shopping and theatre districts. \$1. one, \$6. two, up.

## INDIANA

## French Lick

**French Lick Springs Hotel.** Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

## NEW HAMPSHIRE

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**The Hanover Inn.** In a beautiful College Town. 100 rooms. 60 baths. Elevator. Highest type hotel service. Restful atmosphere. Every recreational feature.

## White Mountains—Sugar Hill

**Sunset Hill House.** Location unexcelled. All prominent White Mt. peaks visible. Golf free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

## NEW YORK

## Albany

**De Witt Clinton.** A Knott hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

## New York City

**Hotel Barclay.** 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown business district, and Grand Central Station.

**The Panhellenic.** 3 Mitchell Place (49th St. & 1st Ave.). A tower hotel by the East River. Delightful environment. Convenient transportation. Reasonable.

**Hotel Parkside.** 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces, excellent restaurant. \$2 per day—\$10 per week.

## Onteora Park

Heart of Catskill Mts. Restricted Country Club Colony. Cottages for rent or sale, attractive prices. Waterman, 15 E. 53rd St., N. Y. City. Plaza 3-2260.

## Watkins Glen



The Glen Springs

**The Glen Springs.**—The Nauhelm baths are world-famous. The cuisine . . . the golf . . . the magnificent setting high among the Finger Lakes . . . are alike memorable. All the advantages of European Spas—just overnight from New York. Write for Illustrated Booklet, Wm. M. Leffingwell, President.

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**Willcox's.** A distinctive inn of quiet comfort, excellent food, friendly hospitable service. Rates drastically reduced.

## Camden

**The Kirkwood.** Charming, modern. Colonial hotel. America's finest winter climate and sports center. Overnight from N. Y. Splendid place to rest.

## VERMONT

Free Official State Vacation Books: "Unspoiled Vermont"; "Lakes & Mountains"; "Where to Stop"; Road Map. Sec'y of State, 46 State House, Montpelier, Vt.

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**Princess Hotel.** Directly on Hamilton Harbour. Socially discriminating clientele. All recreational features. Symphony and Dance Orchestra. Booklet.

STEAMSHIP & RAILROAD  
BRANCH OFFICES

## CALIFORNIA

## Los Angeles

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to Wm. McIlroy, 621 South Grand Avenue, Trinity 3258.

**Dollar Line.** For rates, reservations, information, call or write Geo. G. Neil, A.G.P.A., 514 West Sixth Street, Mutual 4321.

**French Line.** For rates, reservations, information, call or write Harold G. de Golia, G.P.A., 508 West 6th Street, Tucker 4231.

## ANNAPOLIS

To those who love the N-A-V-Y, Annapolis is a name which conjures up memories of June week . . . Midshipmen galore . . . historic sites . . . colonial mansions . . . Carvel Hall . . . somehow Annapolis continues to cling with great dignity to much that still shows how fine was this portion of Colonial America. With spring no longer "just around the corner," we suggest a trip to Annapolis if you're in the vicinity—or, if you are not, well, take a trip anyway. Your first interest is the United States Naval Academy with its beautifully designed buildings serenely facing the Severn River. You will certainly see the impressive black marble mausoleum of John Paul Jones within the crypt of the Chapel. Trophies of famous naval exploits are everywhere, some in the Naval Museum in Luce Hall, some in Maury Hall, others on the grounds and in "the basin." In the town on College Avenue is the four-acre campus of Saint Johns College, chartered in 1782, and numbering among its promoters three signers of the Declaration of Independence. Annapolis is full of relics of Colonial Days, too—you will want to see Chase House, begun in 1769 by Samuel Chase. A full three storeys in height, it faces Maryland Avenue at the corner of King George Street. Not far away and built in 1742 stands the grey brick residence of Governor Ogle, with its fine box hedges and arched doorway; those interested in antiques will not miss it. And there is the justly famous State House, built before the Revolution, in 1772, and one of the two original Colonial State Houses remaining. Here met the First Continental Congress at the close of the Revolution; here Washington resigned as Commander-in-Chief of the Army in 1783; and here, too, the treaty of peace with Great Britain was ratified. You'll find in Carvel Hall one of the most unique places to stop in this country.

## THE POCONOS

The proximity of the Pocono Mountains to the metropolitan centres of the East is a constant invitation to get away, at short notice, and enjoy a real life of recreation or relaxation. Springtime is a particularly delightful season in the Poconos. The bridle-paths and mountain trails are never more alluring, and the many well-stocked mountain streams present to you fishermen a brand of sport that is bettered by none in the East. In short, you'll have a swell time in the Poconos, and the Inn at Buck Hill Falls, Skytop Lodge, and Pocono Manor Inn are ready to greet you.

## KENTUCKY DERBY

We can't think of a more thrilling spectacle than the famous Kentucky Derby that will be held this year on Saturday, May 5th, at historic Churchill Downs in Louisville, Kentucky. Thousands upon thousands of people travel by every possible route to view this great sporting event. There is an air of anticipation prevalent from the time the army of visitors first arrives in Louisville until the Derby horses are thundering down the stretch to the finish of the great classic. The great names of Zev, Reigh Count, Gallant Fox, and many other famous Derby winners have made the Kentucky Derby the "day of days" for racing enthusiasts. Remember Derby Day—Saturday, May 5th!

## JUST TO KEEP POSTED

**MUSIC:** Carnegie Hall, New York City: Philharmonic Symphony concerts, April 19, 20, 21, 22, 26, 27, 28, and 29.

**FLOWER SHOW:** Pasadena, California: Southern California Spring Flower Show, April 15-17.

**TENNIS:** White Sulphur Springs, West Virginia: Annual Mason and Dixon Tournament starts April 16th, and continues for a week.

## CALIFORNIA (Cont.)

## Los Angeles (Cont.)

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write E. A. Winkler, G.P.A., 620 S. Hill St.

**Panama Pacific Line.** For rates, reservations, information, call or write W. F. Ohlson, D.P.A., 715 West 7th Street, Trinity 8261.

**White Star Line.** For rates, reservations, information, call or write W. F. Ohlson, D.P.A., 715 West 7th Street, Trinity 8261.

## San Diego

**Dollar Line.** For rates, reservations, information, call or write W. P. Elliot, C.P.A., Broadway Pier, Franklin 6581.

## CALIFORNIA (Cont.)

## San Francisco

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to F. L. Nason, 152 Geary Street, Sutter 1585.

**Dollar Line.** For rates, reservations, information, call or write Hugh Mackenzie, P.T.M., 311 California St., Douglas 6000.

**French Line.** For rates, reservations, information, call or write Lincoln Wilson, G.P.A., 219 Sutter St., Sutter 7557.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write B. Haushild, 289 Post St.

## CALIFORNIA (Cont.)

## San Francisco (Cont.)

**Panama Pacific Line.** For rates, reservations, information, call or write L. E. Archer, Pass. Mgr., 687 Market Street, Douglas 8680.

**White Star Line.** For rates, reservations, information, call or write L. E. Archer, Pass. Mgr., 687 Market Street, Douglas 8680.

DISTRICT OF COLUMBIA  
Washington

**Canadian Pacific.** For Trans-Atlantic, World Cruise, & other steamship services apply to C. E. Phelps, 14th & New York Ave., National 0758.

**Dollar Line.** For rates, reservations, information, call or write D. F. Brennan, P.A., Transportation Bldg., Metropolitan 0695.

**French Line.** For rates, reservations, information, call or write F. H. Murphy, G.P.A., 1429 I Street, N. W., Metropolitan 1410.

**White Star Line.** For rates, reservations, information, call or write R. M. Hicks, D.P.A., 743-14th Street, N. W., National 1615.

## GEORGIA

## Atlanta

**Canadian Pacific.** For Trans-Atlantic, World Cruise, & other steamship services apply to S. E. Corbin, Suite 404, Citizens & Southern Natl. Bk. Bldg. Walnut 2217.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write Walter Ward, G.P.A., 68 Broad St., N.W., Tel. Walnut 5336.

**White Star Line.** For rates, reservations, information, call or write A. H. Belsel, D.P.A., 75 Poplar Street, Walnut 8118.

## ILLINOIS

## Chicago

**Canadian Pacific.** For Trans-Atlantic, World Cruise, & other steamship services apply to J. C. Patteson, 71 E. Jackson Blvd., Wabash 1904.

**Dollar Line.** For rates, reservations, information, call or write Leo A. Mathews, D.P.A., 110 South Dearborn St., State 9667.

**French Line.** For rates, reservations, information, call or write James Nolan, G.P.A., 306 North Michigan Avenue, Central 5969.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write L. Plate, G.W.P., Mgr., 177 N. Michigan Ave.

**Panama Pacific Line.** For rates, reservations, information, call or write J. D. Roth, 180 N. Mich. Ave., Randolph 6840.

**White Star Line.** For rates, reservations, information, call or write J. D. Roth, 180 N. Mich. Ave., Randolph 6840.

## LOUISIANA

## New Orleans

**French Line.** For rates, reservations, information, call or write E. P. Belot, G.P.A., 718 Common Street, Main 6520.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write J. L. McCall, 1713 American Bank Bldg.

**White Star Line.** For rates, reservations, information, call or write E. J. McGuirk, D.P.A., 317 St. Charles Street, Main 4740.

## MARYLAND

## Baltimore

**French Line.** For rates, reservations, information, call or write Hugh F. Coyle, G.P.A., 11 West Franklin Street, Vernon 7606.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write Otto H. Franke, G.P.A., Charles & Redwood Sts., Tel. Plaza 0161.

**White Star Line.** For rates, reservations, information, call or write F. T. DeCock, G.P.A., 340 North Charles Street, Vernon 3720.

## MASSACHUSETTS

## Boston

**Canadian Pacific.** For Trans-Atlantic, World Cruise, & other steamship services apply to L. R. Harp, 405 Boylston Street, Kenmore 7351.

**Dollar Line.** For rates, reservations, information, call or write E. A. Connell, P.A., Statler Bldg., Hubbard 4840.

**French Line.** For rates, reservations, information, call or write A. K. Barrows, G.P.A., 421 Boylston Street, Commonwealth 5140.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write Christopher de Groot, G.P.A., 252 Boylston St., Tel. Commonwealth 1153.

**Panama Pacific Line.** For rates, reservations, information, call or write G. W. Howard, G.P.A., 503 Boylston Street, Commonwealth 4800.

**White Star Line.** For rates, reservations, information, call or write G. W. Howard, G.P.A., 503 Boylston Street, Commonwealth 4800.

## MICHIGAN

## Detroit

**Canadian Pacific.** For Trans-Atlantic, World Cruise, & other steamship services apply to M. E. Malone, 1231 Washington Blvd., Cherry 7820.

**French Line.** For rates, reservations, information, call or write Rene P. Joubert, G.P.A., 1247 Washington Boulevard, Cherry 0011.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write H. C. Kohring, 1215 Wash. Blvd.

**Panama Pacific Line.** For rates, reservations, information, call or write W. C. Lancsweert, D.P.A., 1255 Washington Blvd., Cadillac 7663-7666.

**White Star Line.** For rates, reservations, information, call or write W. C. Lancsweert, D.P.A., 1255 Washington Blvd., Cadillac 7663-7666.



## VOGUE'S TRAVELOG—(Cont.)

## MINNESOTA

## Minneapolis

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to H. M. Tait, 611 Second Avenue South, Main 3571.

**French Line.** For rates, reservations, information, call or write H. Ellingsen, G.P.A., 123 South Third Street, Geneva 7744.

**White Star Line.** For rates, reservations, information, call or write Miss H. L. Mayhew, D.P.A., 137 South 7th St., Geneva 7335.

## MISSOURI

## Kansas City

**White Star Line.** For rates, etc., call or write R. H. Griffiths, D.P.A., 1100 Locust St., St. Louis, Mo., Main 1190 or authorized steamship agents.

## St. Louis

**Canadian Pacific.** For Trans-Atlantic, World Cruise, & other steamship services apply to G. P. Carbery, 412 Locust Street, Garfield 2135.

**French Line.** For rates, reservations, information, call or write Kenneth M. Jackson, G.P.A., 1022 Locust Street, Main 0682.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write Edwin Gallron, 1026 Locust St., St. Louis, Mo.

**Panama Pacific Line.** For rates, reservations, information, call or write R. H. Griffiths, D.P.A., 1100 Locust Street, Main 1190.

**White Star Line.** For rates, reservations, information, call or write R. H. Griffiths, D.P.A., 1100 Locust Street, Main 1190.

## NEW YORK

## Buffalo

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to W. P. Wass, 100 Pearl Street, Cleveland 0102.

**French Line.** For rates, reservations, information, call or write Bernard Tighe, G.P.A., 251 Delaware Avenue, Cleveland 6342.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write E. A. Pieper, 11 W. Genesee St., Buffalo.

## New York City

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to E. T. Stebbing, Cor. Madison Ave. & 44th St., Vanderbilt 3-6666.

**Dollar Line.** For rates, reservations, information, call or write D. J. Hanscom, G.P.A., 604 Fifth Avenue, BRyant 9-5900.

## OHIO

## Cincinnati

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to K. A. Cook, 201 Dixie Terminal Bldg., Main 4156.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write George Petroll, 2301 Carew Tower.

## Cleveland

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to G. H. Griffin, 1010 Chester Avenue, Main 2512-3.

**Dollar Line.** For rates, reservations, information, call or write A. B. Worthman, P.A., Union Trust Bldg. Arcade, Cherry 7141.

**French Line.** For rates, reservations, information, call or write H. A. Watson, G.P.A., 26 Public Square, Cherry 7474.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write C. O. Ahrendt, G.P.A., 1119 Euclid Ave.

**Panama Pacific Line.** For rates, reservations, information, call or write R. H. Sutcliffe, D.P.A., 616 East Superior Ave., Hotel Hollenden Bldg.

**White Star Line.** For rates, reservations, information, call or write R. H. Sutcliffe, D.P.A., 616 East Superior Ave., Hotel Hollenden Bldg.

## OREGON

## Portland

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to W. H. Deacon, 626 S.W. Broadway, Phone: Broadway 0637.

**Dollar Line.** For rates, reservations, information, call or write Dan E. Gould, A.G.P.A., 634 S. W. Broadway, Atwater 6661.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write P. G. Naef, 1012 Porter Bldg.

**White Star Line.** For rates, reservations, information, call or write J. Simmons, D.P.A., 110 American Bank Bldg.

## PENNSYLVANIA

## Philadelphia

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to E. A. Kenney, 1500 Locust Street, Pennypacker 0612.

**French Line.** For rates, reservations, information, call or write E. C. Geyelin, Resident Mgr., 1603 Walnut Street, Rittenhouse 7220.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write R. T. Kessemeier, Atlantic Bldg., Spruce & Broad Sts.

**Panama Pacific Line.** For rates, reservations, information, call or write J. J. Nolan, G.P.A., 1620 Walnut Street, Kingsley 4150 and Race 3343.

**White Star Line.** For rates, reservations, information, call or write J. J. Nolan, G.P.A., 1620 Walnut Street, Kingsley 4150 and Race 3343.

## PENNSYLVANIA (Cont.)

## Pittsburgh

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to W. A. Shackelford, 338 Sixth Avenue, Atlantic 3930.

**French Line.** For rates, reservations, information, call or write C. A. Emery, G.P.A., 521 Grant Street, Atlantic 7255.

**Hamburg American Line—North German Lloyd.** For rates, reservations, information, call or write W. Knopfel, G.P.A., 407 Wood St.

**Panama Pacific Line.** For rates, reservations, information, call or write L. A. Miller, D.P.A., 196 Union Trust Building Arcade, Atlantic 0333.

**White Star Line.** For rates, reservations, information, call or write L. A. Miller, D.P.A., 196 Union Trust Building Arcade, Atlantic 0333.

## TENNESSEE

## Memphis

**White Star Line.** For rates, reservations, information, call or write E. J. Irwin, D.P.A., P. O. Box #3.

## TEXAS

## Houston

**French Line.** For rates, reservations, information, call or write Philip Lutz, G.P.A., 509 Caroline St., Preston 1620.

**White Star Line.** For rates, reservations, information, call or write W. R. Sobers, D.P.A., 402 2nd Nat'l Bank Bldg.

## VIRGINIA

## Norfolk

**White Star Line.** For rates, reservations, information, call or write J. H. Threadgill, 111 East Plume St., Norfolk 2533-4.

## WASHINGTON

## Seattle

**Canadian Pacific.** For Trans-Atlantic, World Cruise & other steamship services apply to E. L. Sheehan, 1320 Fourth Avenue, Main 5587.

**Dollar Line.** For rates, reservations, information, call or write Norman C. Lowe, C.P.A., 1300 Fourth Ave., Seneca 1300.

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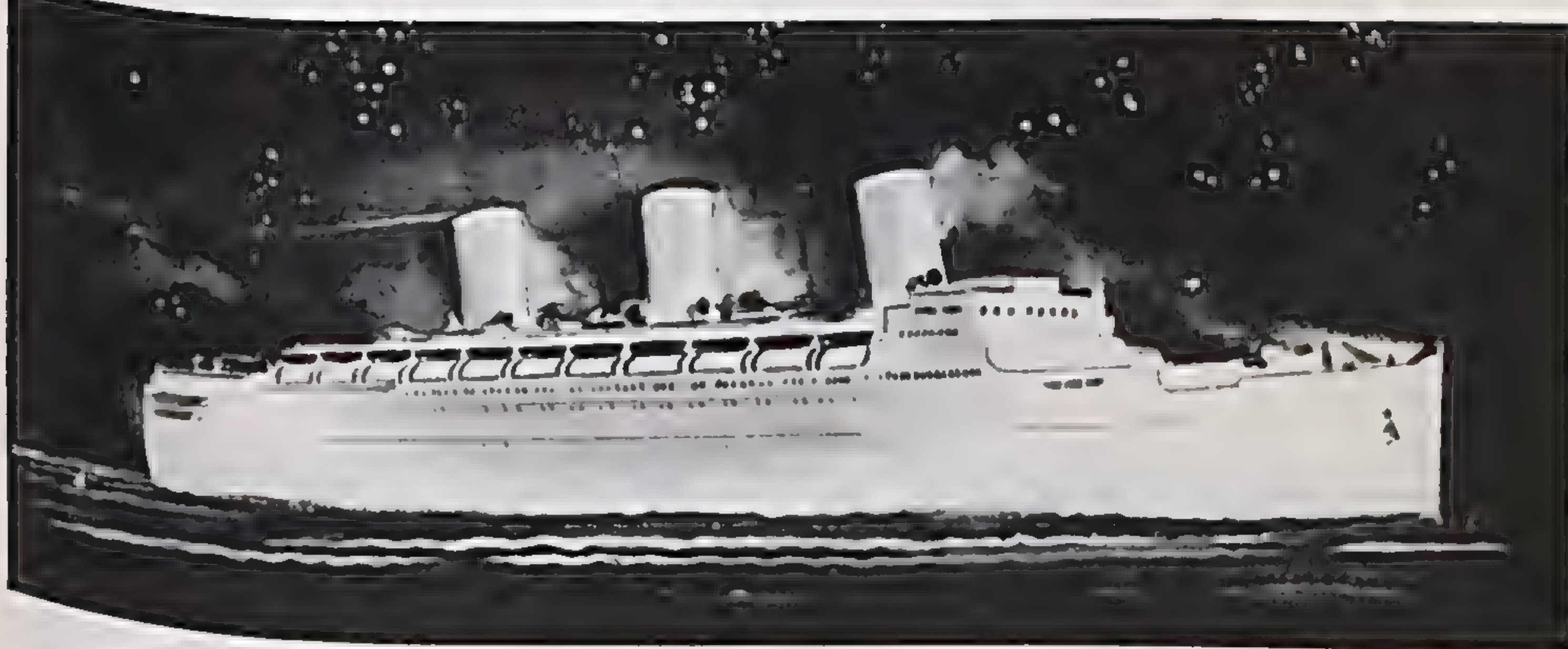
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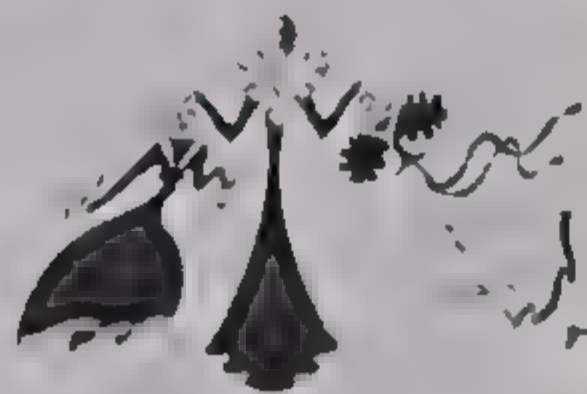
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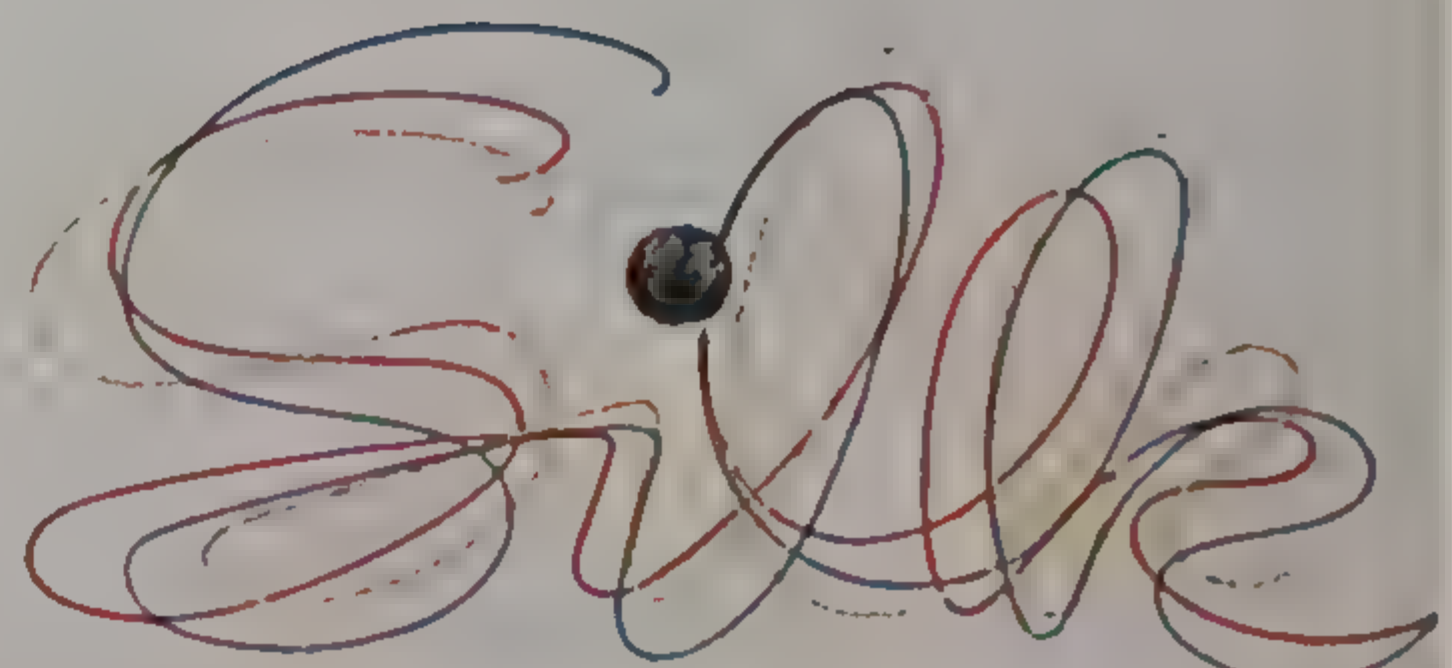
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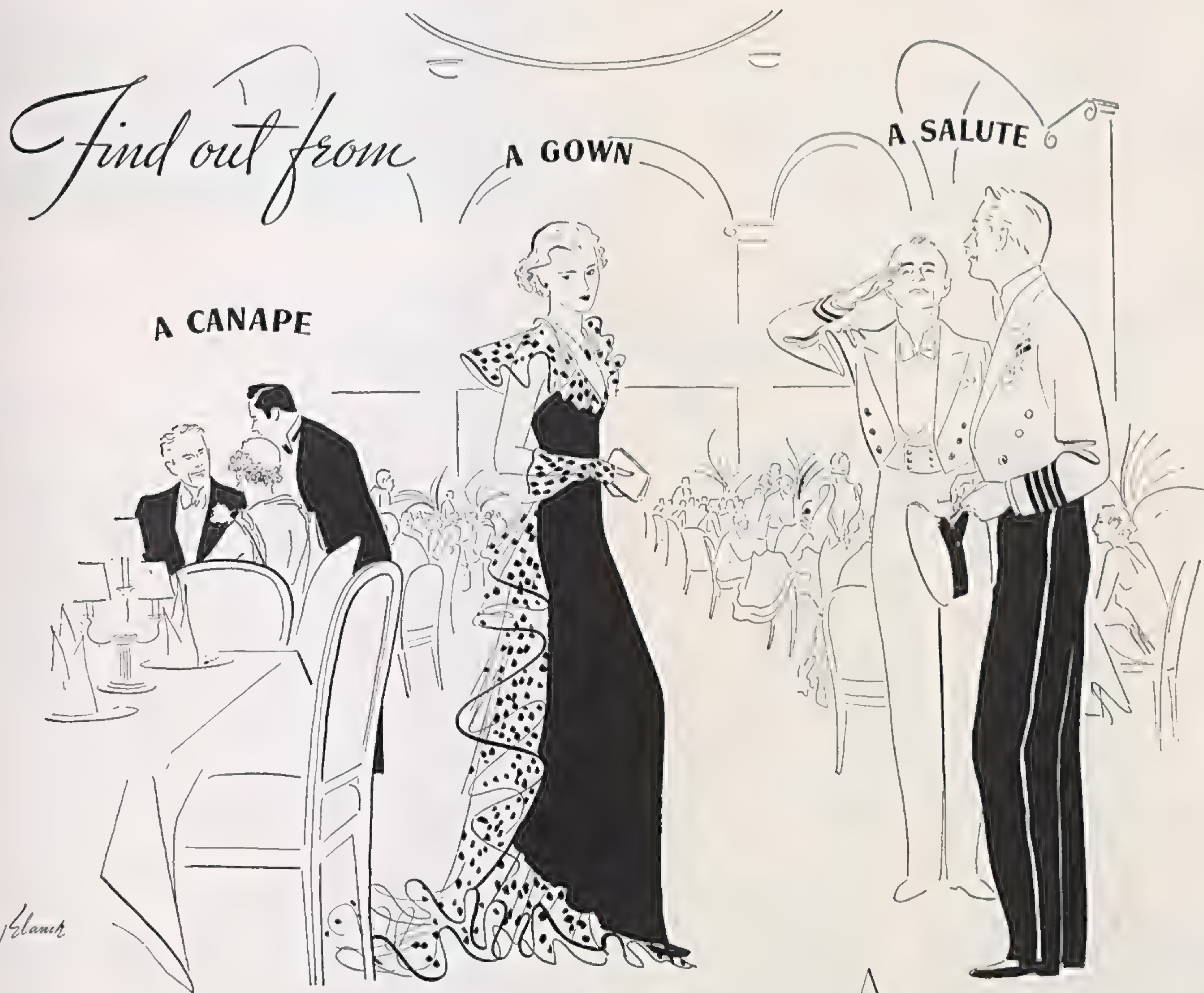
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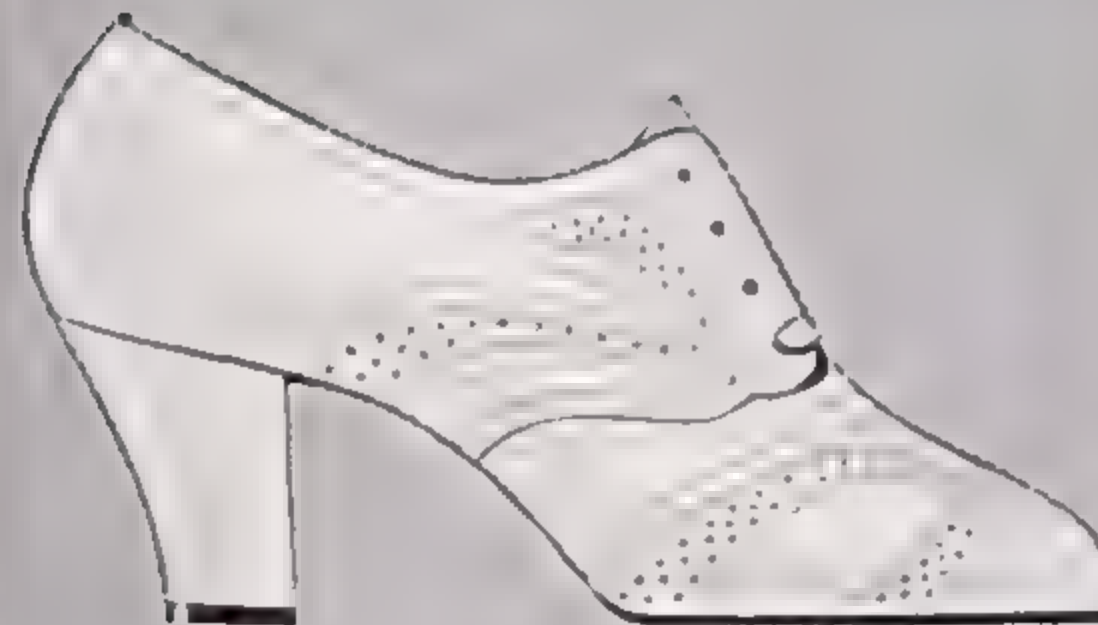
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ville, North Carolina, Milwaukee, Wisconsin, and in Boston, Massachusetts, the "home" school. This will give would-be Thespians a chance to study at the Curry School, though they live in widely scattered areas.

## The Second Year Abroad

House in the Pines at Norton, Massachusetts, now has a Junior College course with study in Europe. The curriculum is so arranged that each year is, to a degree, complete in itself. A girl may profitably take the first year at Norton and the second either in Europe or Norton.

The first-year course has a twofold purpose. To girls who wish to continue their study beyond High School for one year, it gives an excellent cultural background in preparation for specialized work, and for travel at any future time. For girls who wish to complete their Junior College course by spending their second year in Europe, the first-year course is an excellent preparation for the better understanding of the people and the customs of other nations, a greater fluency in the use of foreign languages, and a keener enjoyment of the art treasures of the Old World. It is easy to see how much more appreciative of the cultural advantages of Europe a student may be when she has first had a special preparatory year in America.

## Public Speaking

The very name of the course always struck us as droll—vividly remembering our own stammering experiences in "Public Speaking." Much of the difficulty was the great lack of anything to say!

Lawrenceville School at Lawrenceville, New Jersey, has found an excellent way of combining current events with oral expression. Once a week, the boys assemble for lectures on current political happenings in the United States and on foreign events. The talks are followed by open forum discussions of these problems—forums at which the boys preside—and talk. These forums are more spontaneous than any "class." They have succeeded in their aim—enthusiasm and information have worked wonders on the shy talker. Once a month, a specific outstanding political event is discussed in all its aspects, to bring the young orators up to date on a "pending problem."

## French in Canada

Conditions in France being what they are, many parents who had planned to send their daughters to a finishing school in that country are changing



# NEWS...

their plans. But those who are desirous of having their daughters receive that proficiency in the French language which is to be acquired amongst French-speaking peoples will find several schools on this continent where French is not only taught but used in all the instruction. One of these is Sainte Geneviève in Montreal, Canada. Both college entrance and finishing-school curricula are used. And since Montreal consists in great part of a French population, theatres, moving-pictures, newspapers, and other features provide the general atmosphere of a foreign experience. The school is undenominational—in no sense a convent school. Its name was chosen because Sainte Geneviève is the patron saint of the city of Paris.

## Seeing the World

The Collegiate School for Boys in New York City, has a boys' club known as the Collegiate Explorers' Club. In addition to weekly outings and week-end excursions, two longer expeditions were arranged for Easter vacation.

An older boys' group took a cruise to Nassau and Bermuda. These boys were "chaperoned" by the head master of the school. The younger group took a trip of exploration through Pennsylvania, Maryland, Virginia, and the District of Columbia.

Most of the latter trip was in and around Washington—which should have proved fairly exciting to the intrepid ten-year-olds (we have not yet heard their report).

The Collegiate School is one of the oldest schools in Manhattan, dating back to 1633. It stands for thorough college preparation, with enough emphasis on extra-curricular activities to ensure a well-rounded education.

## Graphic Memory

Art students will not be immune to the aptitude, intelligence, and vocabulary tests so long favoured in other educational fields. The School of Fine and Applied Arts of Pratt Institute, in Brooklyn, New York, has introduced a "graphic vocabulary" test which has been used successfully to measure artistic ability and progress in art education.

The test consists of 32 drawings. In a period of three hours, students are asked to sketch from memory a number of objects familiar at their age and station in life. First-year illustration students, for example, were recently asked to draw, among other objects, an NRA symbol, the Empire State Building, a French telephone, a German police dog, an ocean liner, a two-door sedan, a head

of cabbage, a roast turkey, a vacuum cleaner, a gasoline pump, an electric toaster, an open package of cigarettes, an open camera, the container of a popular scouring powder, and a sewing-machine.

Most of the students could remember the general appearance of the Blue Eagle and could easily reconstruct the outlines of the Empire State Building, but were hazy as to some of the essential details. Of 123 first-year students taking the test, 71 placed bolts of electricity in the Eagle's right claw and a cog-wheel in its left; 36 reversed this order; and 16 were too doubtful to attempt to decide one way or the other. The Empire State Building was variously represented as a structure of two, three, four, five, six, and even more setbacks, 37 members of the class depicting it with four; 30 with five; 29, three; 10, two; 15, six and more. Nearly all were definite about the mooring mast on top.

A microscope, originally included in the test, was later removed because very few students could draw it from memory. It was also discovered that very few men students could remember egg-beaters and other articles of kitchen equipment, while women generally failed on spark plugs and radio tubes.

The director of the school has explained how the tests are to be applied. "It is our duty, while the students are taking art courses, to cultivate their graphic vocabularies. No artist can succeed without a good graphic memory. Commercial artists, especially (and most of our students will become commercial artists), need extensive vocabularies because of the many different assignments they will receive on short notice and the necessity of working so much of the time without models."

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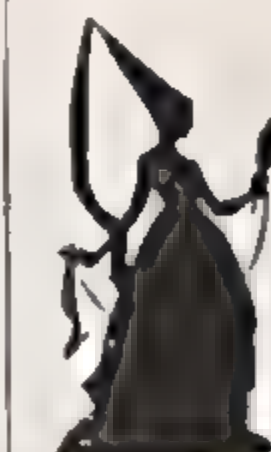
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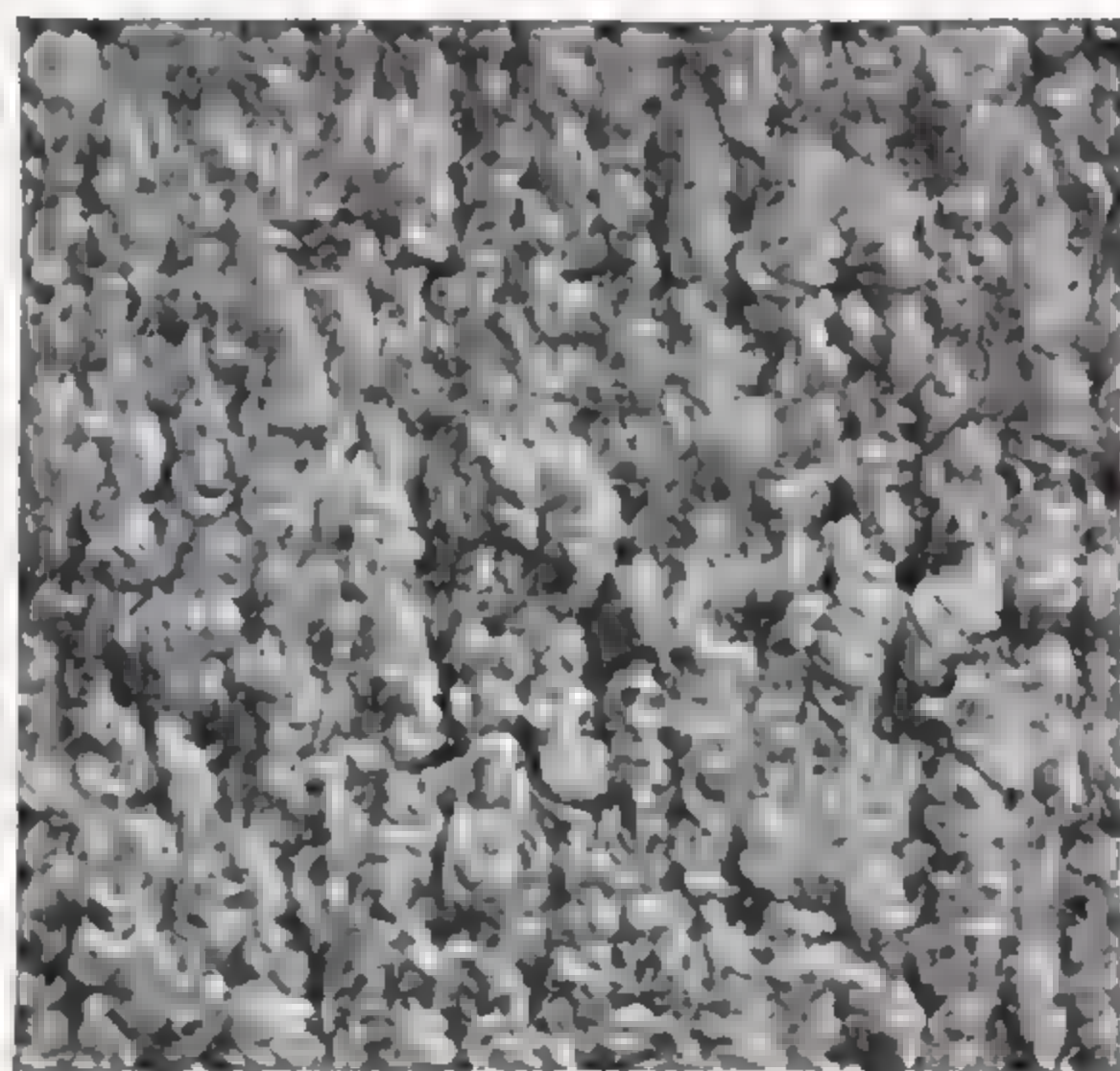
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## Garden gadgets



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time of year  
when you want  
to put a new  
touch on every-  
thing that  
comes within  
your scope, in-  
cluding your garden—and that ap-  
plies to all sorts of gardens from  
grandiose formal affairs to little two-  
by-four back-yards in Manhattan.  
And gardens on top of sky-scrapers  
are simply crying for new furbelows.

If you went to the Flower Show,  
perhaps you saw the display of  
Greenwich House—that interesting  
place down in the Village where  
boys who can not afford to pay to  
learn the arts, such as wood-carving,  
are trained free of charge. In the  
Greenwich House space (which, by  
the way, was donated by Mr.  
Marshall Field, who is much inter-  
ested in the movement), there were  
some charming ideas for garden-lov-

ers. For instance, the teakwood bench  
made for Mrs. Paul Moore's garden  
and another equally attractive one de-  
signed for Mrs. William Moore. Then  
there was the shrine—and how ap-  
pealing they are when you see them  
in Europe! This particular one is  
Spanish in feeling, including a beau-  
tiful polychrome Madonna. Green-  
wich House boys will create one es-  
pecially to your order, colour it, and  
finish it to the queen's taste for  
around \$100.

But there are less expensive arti-  
cles to give your garden as a spring  
present. Say, a bird-house. I remem-  
ber one especially nice little bunga-  
low where wrens could bill and coo  
as if they were in seventh heaven.  
The design is simply a miniature of  
the famous Temple of the Winds in  
Rome. Such an abode for your gar-  
den guests costs around \$20. Besides  
the articles mentioned, Greenwich  
House will turn themselves inside  
out to make up all sorts of things  
especially to your order. For instance,  
sun-dials, bird-baths, and weather-



*Jessie Franklin Turner*  
designs unusual gowns

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From any angle our new Spring hats are  
becoming... we design them that way.  
And you know they start at fifteen dollars.

26 EAST 55th STREET NEW YORK

## Shops to know

No matter how familiar  
you may be with the New  
York shops, you can't pos-  
sibly know all the good ones.  
Here are some of the smart-  
est specialty shops to be  
found. Whether it's a beauty  
treatment, a particular type

of sports dress, a shoe, or a  
hat—the chances are you'll  
find it among the shops ad-  
vertised on this page. You  
may write to any of them with  
entire confidence in their in-  
tegrity, for they measure up  
to the same plane of smart-  
ness upon which Vogue it-  
self operates.



# the town

vanes—not forgetting gate-posts. Those artistic gates in Mr. Marshall Field's own garden exhibit at the show were produced by the Villagers. It's well worth a trip down to 16 Jones Street to see the interesting—and very worthy—work being done. But if the trek seems too far, I suggest that you go over to Radio City and see a few samples of the work of Greenwich House at the exhibit which they have on the tenth floor.

## Open road



• On these tantalizing spring week-ends, if the sight of the new green of Central Park makes you tear your hair to get out into God's open—yet you have no conveyance to take you—you might like to know how much it would set you back to hire a car. There are any number of hire services around town—but the particular one I have selected will give you

an idea of the average cost. The Club Auto Service will cart you around the country in a 1934 Packard (six-seater) for about \$4 an hour. This service has a special rate for trips not more than a 30-mile radius out of town—about \$15 for four hours, and less for each hour thereafter. If you want to go off on a week-end jaunt, the rate approximates \$25 a day for 100 miles. For instance, you might feel like going up to the Poconos, to Delaware Water Gap. You probably will want to do a little touring around the place, which would make the day's trip just about 100 miles. The charge for each mile in excess is very little. On any out-of-town trip, you have to pay for the chauffeur's meals, lodging, and storage of the car. They tell me that around \$6 a day usually covers these items. If you get six people to go off on a trek, the damage to each one is not bad at all. The cost, including a tip for the chauffeur, should run about \$15 per person for the week-end. (Continued on page 34)

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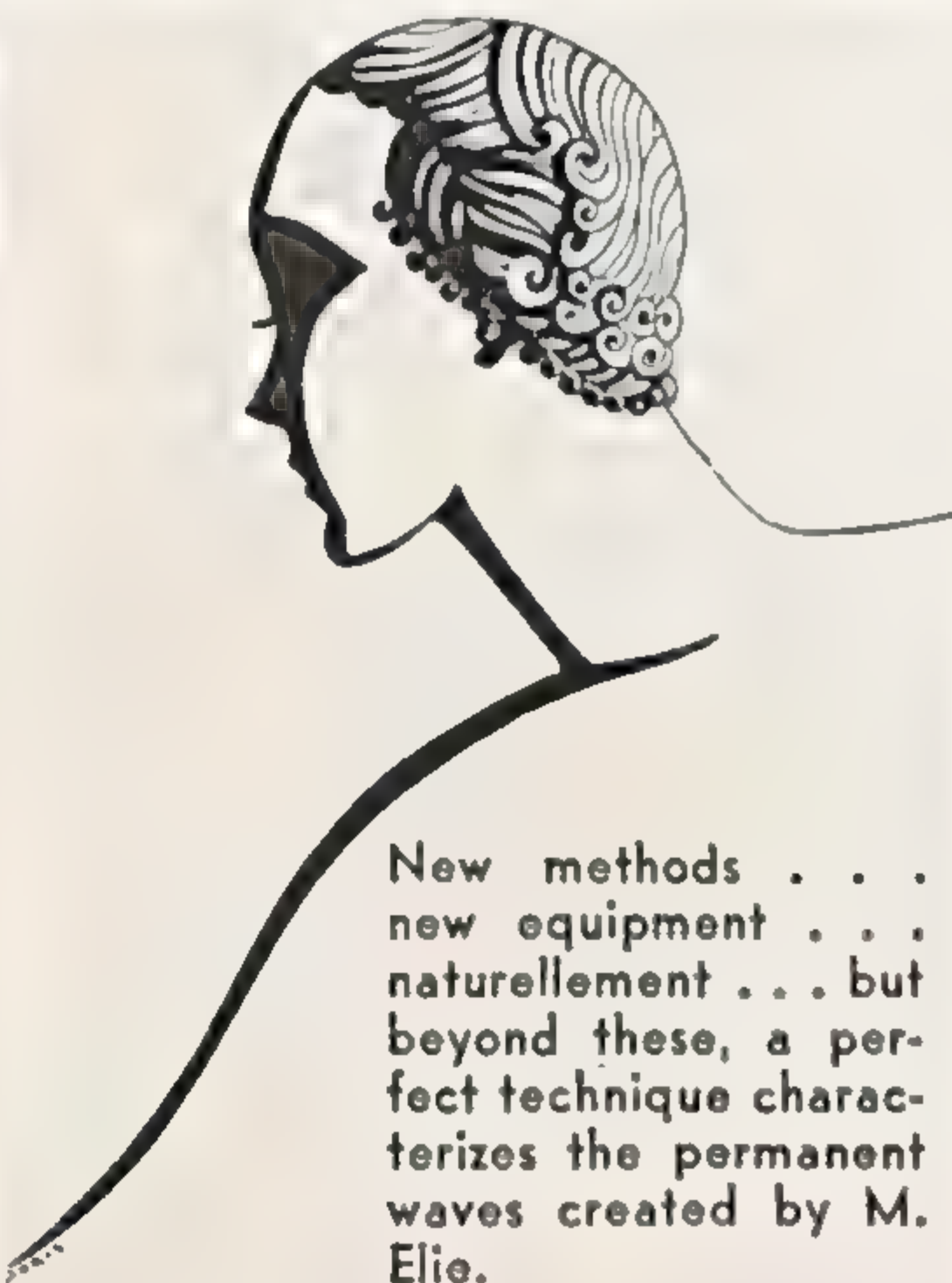


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terizes the permanent  
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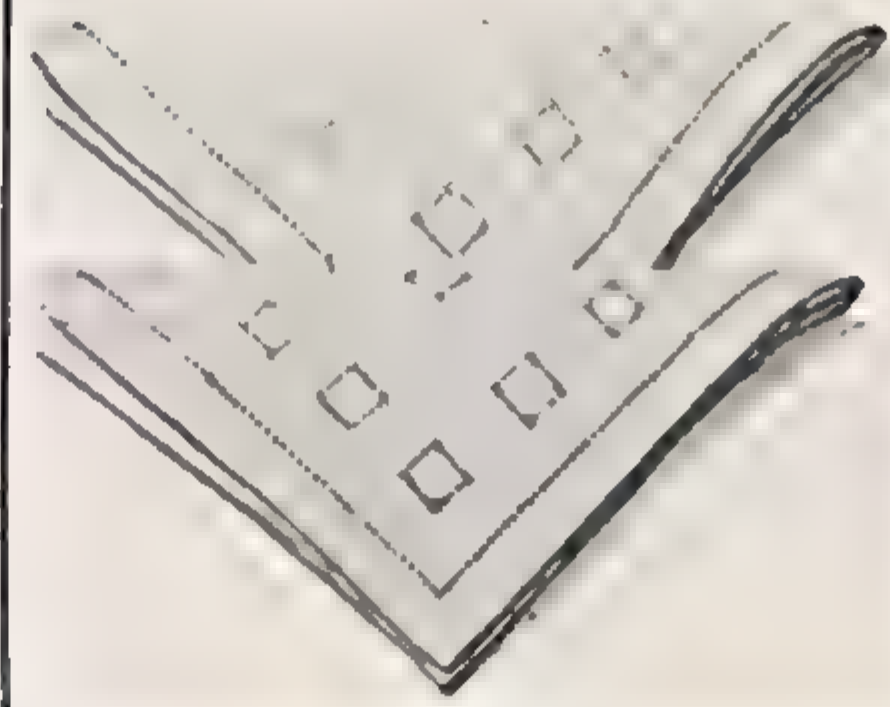
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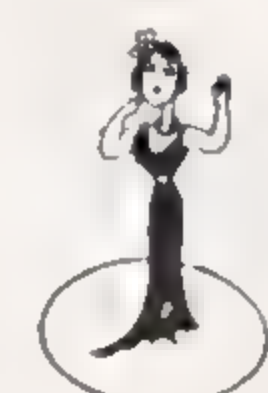
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## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 33)

If you have a car of your own, but don't enjoy the luxury of a chauffeur, you can hire one by the hour, or by the day. Most of the regular rental companies supply chauffeurs at something like \$1 per hour. But I know of several people who get perfectly adequate chauffeurs from the garages where they store their cars—and for around 50 cents an hour.

The Hertz Company, with offices on Lexington Avenue next to the Graybar Building, and on Vanderbilt Avenue across from the Biltmore, has an attractive drive-yourself system (or, to put it in their own verbiage, "Driv-ur-Self"). This company charges by the mile, not hour, and their rates vary from 10 cents to 22 cents a mile, according to the time of day and the length of the trip.

The cars are Chevrolets and Buicks. You start off with tires in A-1 shape and tanks filled up with gas and oil. You must show your driver's licence, but one recognized by our particular powers-that-be. For instance, if yours happens to be from Connecticut, well, you're just out of luck.

## Fiske returns

Fresh from his sojourn in Florida, where none of the big parties seemed complete without him (not to mention several night-clubs), Dwight Fiske has returned to his old habitat, the Mayfair Yacht Club.

When his fans, who are legion, welcomed back the truant on April first, they found he had not spent all of his time lolling around the beach, or in riotous living. No, that Fiske brain had evidently been stimulated to a pitch which you would expect from a visit to Saint Moritz, not Florida. He evolved several new numbers, and his audience yelled and clapped over them with the same fervour they have for the old favourites. The lyrics of the new songs were not inspired exclusively by the goings-on at Palm Beach and Miami. My favourite happened to be the one called "Egg Royal," which is based, as Fiske announced, "On the love-life of Columbus and Isabella." It's one of the best spring tonics around town! The music at the Mayfair Yacht Club comes from the band of Walker O'Neil, who has a way of making steppers very, very happy.

## Real Italian

Once you've become an addict to Italian food, you'll find yourself craving spaghetti every so often. Zucca's serves it up in the grand manner. And besides that soul-satisfying dish—served in a cool, spacious Italian-garden kind of place—there are cocktails (not too expensive) of no mean standard, and an excellent Italian dinner. Zucca's is on Forty-Ninth Street between Fifth and Sixth Avenues. An easy place to find, and an easy place to come back to—and you'll find that the spaghetti, really, is hard to tie.

## Chilean wines



As one by one, countries from all corners of the globe announced the arrival of their vintages in the U.S.A. to add to the gaiety of nations, I have kept my eye peeled to hear a word from Chile. Ever since I visited that delightful country seven years ago, I have had a warm spot for the wines which come from the Andean vineyards; but, although I found them on several wine-cards in London, I had not learned of their advent into American cellars.

Now they are here. The Grace Line, whose excellent ships have done so much to make long voyages down the west coast of South America so pleasant, are filling their Santa boats with delicious wines from Chile. And the Vintner Corporation, in the Grace building on Hanover Square, will soon, I hope, have their stock distributed in all of our wine-shops.

Chilean wines have a four-hundred-year tradition back of them. Pedro de Valdivia, the Conqueror, first imported "roots" from Spain in the middle of the sixteenth century, and, the tale is, when Francis Drake, Admiral of that cruise for loot which led him around the world, made Valparaiso in 1578, the harbour was entirely empty save for one vessel, on the decks of which he saw a lone Spaniard—with a skin of Chilean wine—basking in the southern sun. Chile has always taken exceptional care and pride with her wine industry, and Europe's top men have for years journeyed over the Andes to supervise and advise. The vintages are of various types—Santa Rita, like Bordeaux or Sauterne; Unduragas, of the Rhine wine type; and Santa Maria-Casa Blanca, of the Château Yquem type. Chile also produces a very fine Martini-Rossi Vermouth.

During the fortnight I was in Santiago and testing out the various wines, I found that those of the Rhine or Moselle variety were, to my way of thinking, the best. At that time, the Chilean peso was absurdly low, and it was a great temptation to order a large bottle every time I sat down to a meal at the Hotel Crillon or the Club de l'Union. The wines have a body and a flavouring all their own, and I predict great success for them in America. It adds piquancy to a meal to serve a wine which very few people have ever sampled. And it's especially nice to serve them when it is not just for a stunt, but when they are really excellent as these are.

## Discovery

Upon our chest, we place the shining medal for discovery. We've found a new restaurant. It's next door to the Gotham, on Fifty-Fifth Street, just off Fifth Avenue. And this is why it's a jewel—two people can have a simply sa-well dinner there for slightly over a dollar; and we

The Gourmets' Guide gives you a list of the best places in New York—restaurants and clubs—where you may dine both wisely and well.



## VOGUE COVERS THE TOWN

mean the food is *highly recommendable*. Just another of those little finds we tell our friends about.

• With spring actually in the air, and evenings going balmy on us, we can now let our thoughts seep round to out-of-door dining. We hammered along on these lines all through the heat of last summer and were rewarded by the sight of a goodly number of sidewalks and gardens fitted up for those who would lunch or dine in the open.

Leon and Eddie have declared themselves in favour of Roman holidays and are opening up one of the grandest gardens in which to sip a smooth Tom Collins at any time of the day or night. Leon continues to be the same perfect host, and Eddie continues to seduce the ears of his listeners with his cantos. And how he does get away with it!

• That famed restaurateur, Janet, over on the west-side, next door to Iceland, is again opening the open-air garden that proved such a source of blessing and amusement to her customers last summer. You probably remember one of the tricks the jovial Janet played back in those heated nights. She conceived the scheme of turning a water sprinkler onto the tin roof that covers part of her open-air patio, so that those of her customers afraid of rain would

linger to consume another round or two of her excellent cocktails. And if you know Janet, you'll hope for equally amusing things from her again. Incidentally, if you need a dose of good, healthy confusion; plus a mob of people enjoying themselves; plus tables everywhere, even in the kitchen, and people practically fighting for them; plus food that is nothing short of superb; plus, of course, Janet herself reviling the waiters and reparteeing the customers: there's no place like it. Especially for onion soup.

## Cocktail hour

• Perfection has its own rewards—especially when it comes to perfection in wines, liqueurs, cuisine, and service. And perfection in these gained the Marigny, on Fifty-Eighth Street east of Madison Avenue, an international reputation for being one of the finest places to dine in the whole of New York. Our reason for reminding you, at this time, of this well-known fact is that they have opened up a new bar called "Bar Trans-Atlantique"—which is the nearest thing there is to those intimate bars we love to gather round, on our favourite transoceanic ferries. Hence the cocktail hour at Marigny has become popular of late and well attended by returned Florida beach-and-sun devotees. (Continued on page 116)



## GEORGIAN PUMP

The finest expression of the colonial pump, specially designed for us. A sheath-like step-in with rows and rows of meticulous dressmaker stitching. In black, brown or blue russia calf. \$16.50

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Even Paris does not possess a Salon quite like Coin de Paris—that presents in one *maison de haute couture* a composite of the latest creations of the Grand Couturiers.

And it is here, too, that the new Paris models—ensembles and dresses—are interpreted to express the individuality of American women.

Many of the hats created by our *premiere modiste* have aroused the admiration (maybe it was envy) of the greatest milliners in Paris. Prices start at \$25.

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John Wanamaker New York

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only to its beauty. And it is *not* extravagantly priced. This luxurious sheet comes in many styles, including scalloped embroidery edges, deep plain hems and fine hemstitched ones in one, two, three and four rows. It is now being shown at many of your favorite shops. If they have not already stocked Peeress, write to us direct, the Pepperell Manufacturing Company, 160 State Street, Boston, Mass.



# VOGUE

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APRIL 15, 1934

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HOYNINGEN-HUENÉ, PARIS

ALTMAN, IN NEW YORK, MARSHALL FIELD, IN CHICAGO, AND J. W. ROBINSON, IN LOS ANGELES, HAVE THIS BEAUTIFUL WEDDING-GOWN. IT IS MADE OF WHITE TAFETA AND HAS A SHORT ROUNDING TRAIN. THE TULLE VEIL IS HELD IN PLACE BY A BOUQUET OF WHITE VIOLETS AND ORANGE-BLOSSOMS PINNED IN THE BRIDE'S HAIR. AND THE BRIDE? IT'S ANNABELLA, THE CHARMING LITTLE FRENCH MOVIE STAR WHO HAS JUST COME TO AMERICA. YOU CAN READ ABOUT HER IN VOGUE'S-EYE VIEW OF THE MODE, PAGE 39

THERE ARE THREE VOGUES  
AMERICAN, FRENCH & BRITISH  
MICHEL DE BRUNHOFF—EDITOR OF FRENCH VOGUE  
ALISON SETTLE—EDITOR OF BRITISH VOGUE

EDNA WOOLMAN CHASE — EDITOR-IN-CHIEF OF THE THREE VOGUES

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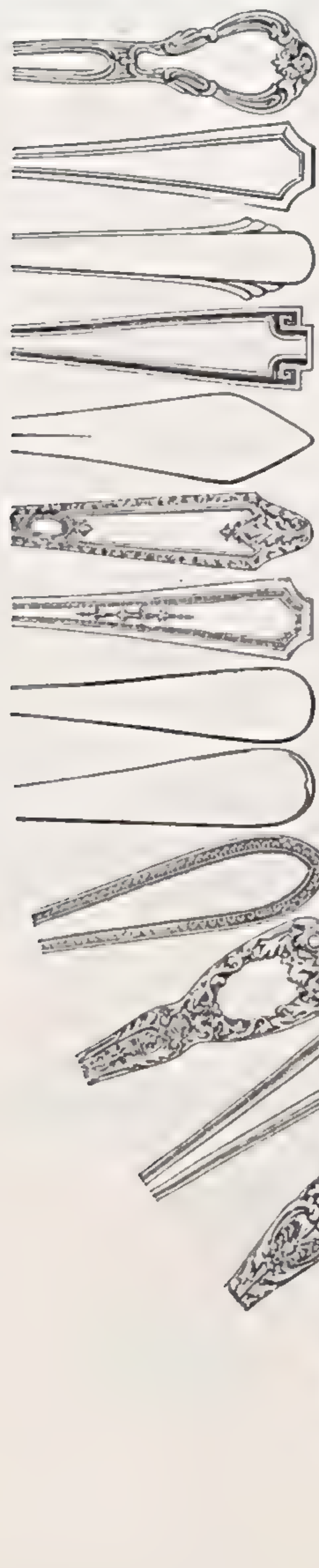




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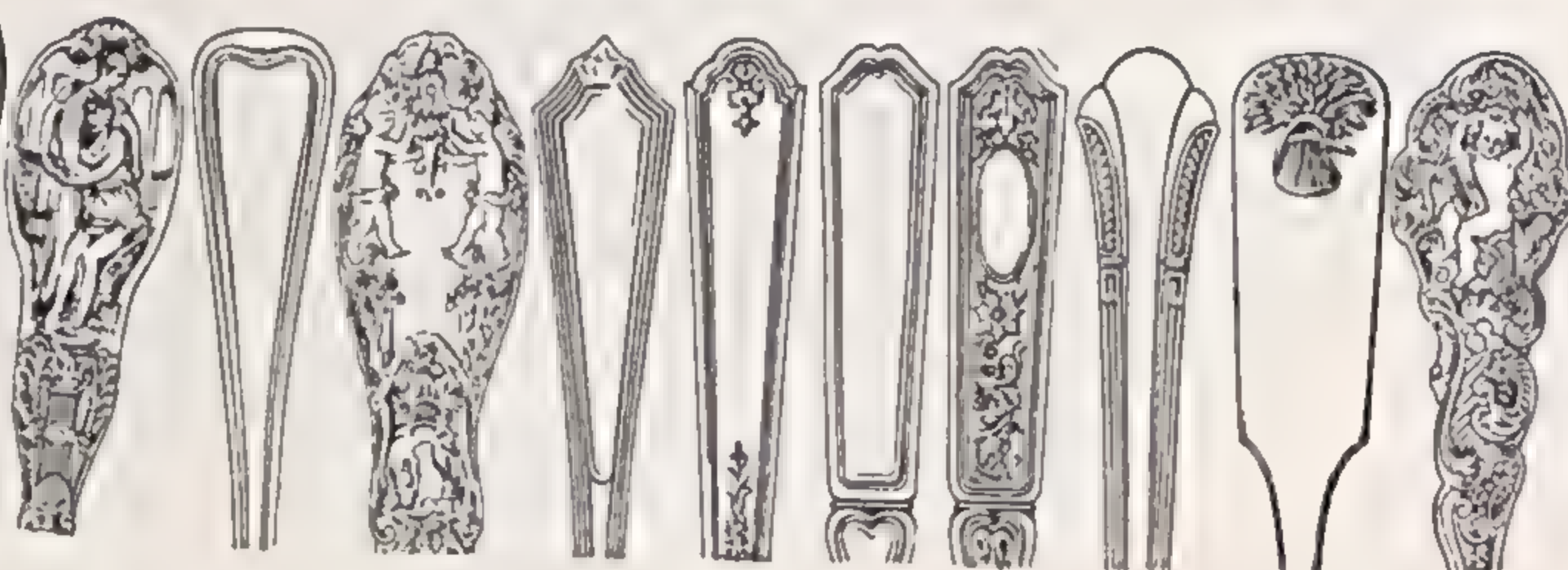
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For only \$66 you may lay the foundation of a Gorham Sterling service with a 32-piece set for six people. Other 32-piece sets range to \$114.50 according to pattern and weight.







HOYNINGEN-HUENÉ, PARIS

# Vogue's

## EYE VIEW OF THE MODE

ONE motto for sophistication might be: don't believe what you see. If you're sophisticated, then, you'll suspect right away that the lady on the cover of this issue is not a real bride. She's Annabella—the charming French movie actress shown above, who, at the time of writing, has just arrived in New York on her way to Hollywood. Annabella is twenty-four, country-bred, and crazy about Musset, George Sand, and movie magazines. At least, she was. After an early cinematic start, she made a big hit in René Clair's "Le Million." Her latest film is "La Bataille," with Charles Boyer: a tremendous success in Paris. The French love her because she is both alluring and childlike—a rare union.

- Weddings. What's new about weddings? (No irony intended.) Well, for one thing, they're loosening up. Getting gayer, more summery. There are still—and always will be—grand and luscious satin gowns and yards of tulle (we show two examples on pages 62 and 63). But there's a lot of cotton and organdie popping up on brides these days. Shorter, blither veils. Lifting head-dresses. Daisy and cornflower bouquets. The bouquet we show here, for instance, is one of Max Schling's latest thoughts: a crescent spray of small white orchids, some large white orchids, and African daisies—very fluttery. Apparently, the idea is to leave the large and heavy blooms to less cheerful ceremonies.
- For bridesmaids, too, there's much more leeway in colour. Not so much cautious pastel. You probably remember the Rockefeller wedding last year where the bridesmaids wore red velvet to offset the bride's white. And now one brave young bride is planning a country wedding in navy-blue and white. Bold, too, was Margaret Lawrance's wedding last Christmas, where the bridesmaids wore cloth of silver and carried scarlet poinsettias. And then there were the nuptials where all the bridesmaids were in white and wore silver leaves in their hair. So you see, you can let go. After all, it may be your last chance to express yourself—on a big scale!





CECIL BEATON

*Mrs. Marshall Field*

This photograph might well be titled: English beauty against French decoration in an American apartment. For the apartment is on the East River in New York, and the panelled screen—of mirrored glass, with a silhouette of Mrs. Field painted on it in tones of rusty-black—is by Drian





Cecil Beaton

*Mrs. William Temple Emmet*

## BACKGROUNDS FOR BEAUTY

WHEN, after a half-century or so, museum directors and lecturers on decoration begin to prowl among the faded remnants of the present era for a decorative style which they can label "the 'Thirties," they will have a lively time of it. For the room of 1934 shows a light-hearted preference for nothing at all and, with great ingenuity, achieves its effects with a vast variety of materials and ideas. It is a personal period in which any one can make anything fashionable given only her own perfect taste and dramatic intuition. The sense of personal fitness shown in her choice of clothes is brought to decoration, and the devotee of Chanel will realize in her setting the perfection of a modern background, just as Lanvin's picturesque efforts may lead to an eighteenth-century setting. The results to be seen on these pages show how much more brilliant and livable such rooms can be than those of the past when a single personage as all-powerful as Victoria ruled a country and the decoration of its houses with an equally firm hand.

As for furniture, it is now obvious to say that there are no "period" rooms. French and English pieces are treasured only if their scale and design are light; they are modernized by unusual fabrics and interspersed by mirrored inventions entirely modern in spirit. Mrs. Marshall Field's screen by Drian (opposite page), which includes in its decoration a profile of Mrs. Field, illustrates this modern latitude. If any one period can be said to predominate, it is perhaps the lighter phase of the Empire or Regency epoch, since this lends itself so well to modern treatment.

• Mrs. Emmet, in her newest pink satin evening gown from Frances Clyne, makes a charming modern Récamier in the drawing-room of her New York apartment, whose dark blue-green walls are a perfect foil for her white porcelains, the dull white fabrics of chairs, curtains, and rug, the old Japanese screen of dull gilt, and a Venetian mirror





*Mrs. Nathaniel Bowditch Potter*

Curtained with rough oyster-white damask, the windows on three sides of Mrs. Thornton Wilson's drawing-room command wide views over the East River. This very livable room is panelled in pine and contains a collection of French and English furniture covered with old green silks, as well as deep chairs and sofas in oyster-white. The low Empire mantelpiece of black marble holds a remarkable pair of Empire urns in white bisque and a candelabrum of Waterford glass. (Shown on the opposite page.) In Mrs. Wilson's bedroom, her belief in the value of contrast has produced a striking result. The walls are of deep, vibrant crimson as a perfect foil for the canopied bed hung with cream coloured satin under a cornice of carved and painted wood. The bedspread has been contrived of pale antique embroidery on a cream coloured background, and, with curtains and furniture in cream coloured silks, this room achieves its bi-tonal distinction.

A white-walled foyer pierced by doors painted antique-pink, a device remembered from a set of old doors seen in Paris, (Continued on page 122)

- Mrs. Potter (above) wears a dress whose pink-and-black chic blends beautifully with her pink and terra-cotta drawing-room—a treasure-trove of perfectly scaled French furniture which Mrs. Potter has herself collected and arranged

- Mrs. Wilson (on the opposite page) is shown wearing a Bendel negligé of soft satin, in a room with oyster-white damask curtains framing the wide East River view—a serene and gracious background. The room is panelled in pine and Empire in its atmosphere





CECIL NIXON

*Mrs. Thornton Wilson*





*Mrs. Edgar Leonard*



*Mrs. Ward Cheney and Mrs. Artemus Gates*

Mrs. Leonard (above) has a distinguished drawing-room panelled with eighteenth-century French boiserie painted celadon-green and touched with gold-leaf. In this background of traditional charm, her new Chanel organdie dress embroidered with tiny mirrors (Gervais) is perfect

Mrs. Cheney and Mrs. Gates, shown in the photograph at the left, are sisters—the former Misses Frances P. and Alice T. Davison. They were photographed in Mrs. Cheney's beautiful baroque drawing-room, hung with chartreuse-yellow taffeta curtains, and with pale chocolate coloured walls

Mrs. Rogers, who is shown in the photograph on the opposite page in a white Lanvin tea-gown, has a house in Sutton Square, overlooking the East River, and a garden filled with trees—so charming a setting that Pierre Brissaud, the French artist, has painted its portrait





CECIL BEATON

*Mrs. Benjamin Rogers*





STEICHEN

FROCKS AND HATS FROM MRS. FRANKLIN, INC., NEW YORK; MARSHALL FIELD, CHICAGO

**From the Fashion Group Exhibition of Man-Made Materials**



# REIGN of RAYON

Mrs. William Wetmore (at the left on the opposite page) is wearing a jacket-dress of Du Pont Rayon in white striped with a red embroidery stitch—one of the models at the exhibition of "Fashions and Home Furnishings in Contemporary Man-Made Materials," at Rockefeller Center. Her large tailored hat is of white organdie

Mrs. Langdon Post (right, on the opposite page) wears a dress of turquoise-blue "Baskamure," made of Du Pont Rayon; a large Leghorn hat with a turquoise-blue ribbon band; and crinkled white organdie Screation gloves—also from the current exhibit, which lasts through April

Miss Elizabeth Blair (at right) is wearing a spring dinner-suit of "Crêpe Trifari," of Crown Rayon, a product of the Viscose Company. The fabric is in red-and-white, and the dress is cut low in back, under the tailored jacket, and shown with a red straw hat and Cartier jewels

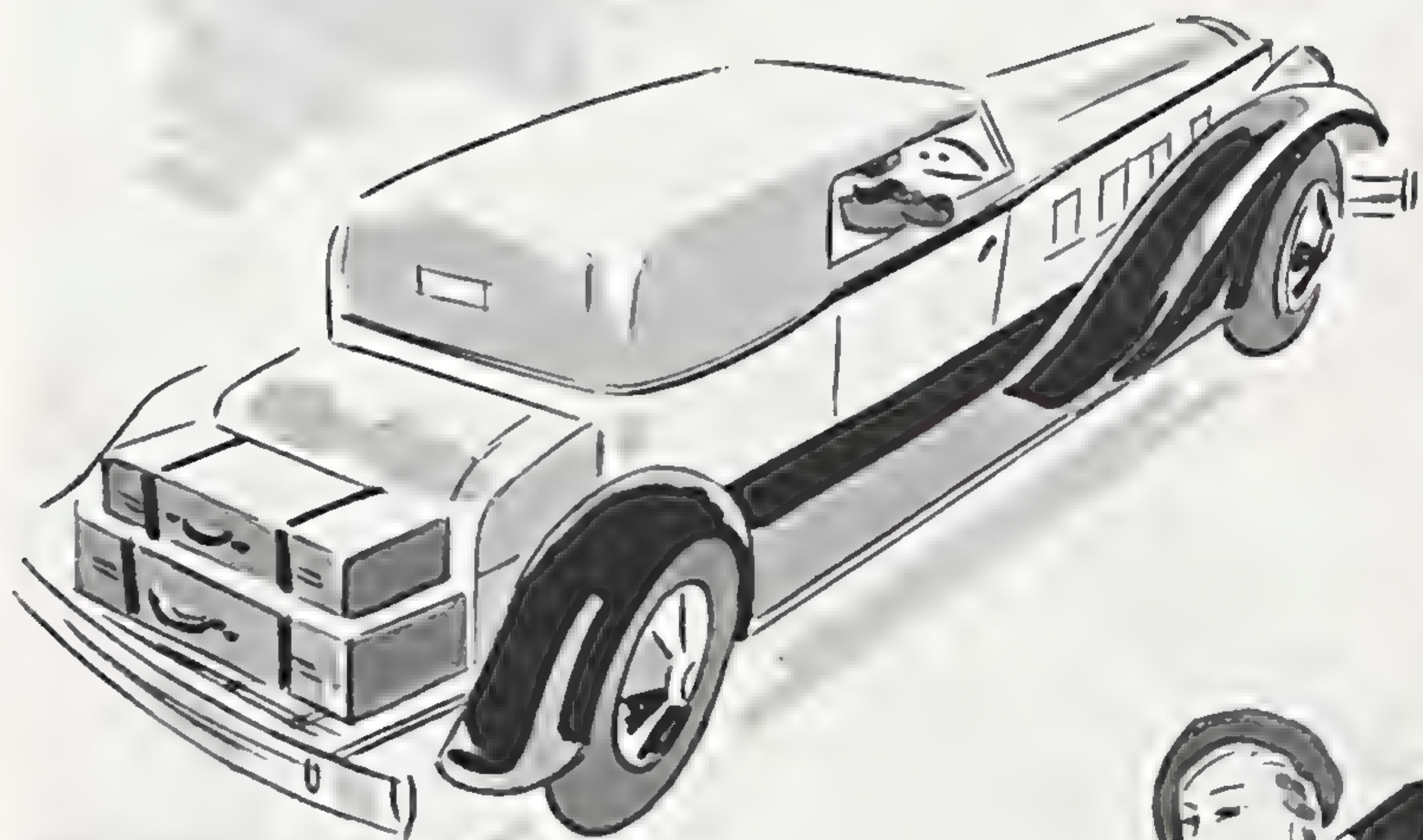
OTHER MODELS SHOWN AT THE FASHION GROUP EXHIBITION ARE ILLUSTRATED ON PAGE 126



HAT AND SUIT FROM BEST, NEW YORK; J. W. ROBINSON, CALIFORNIA



# TROUSSEAU



DATED and dead is the idea that serviceability in travel clothes is synonymous with drabness. To prove our point, we had our artist sketch the collection of clothes you see on these pages. Decidedly practical, whether you go by train or boat, or in the Packard Victoria shown at the left, these are clothes that are smart and not tagged as bridal. They satisfy the prime requisite of successful travelling—that you arrive as uncrumpled as when you started

*California*

CALIFORNIA LIMITEDS will carry smart passengers wearing ensembles like the charming ones sketched above, at the right. The first traveler has donned a pale dusty-pink crêpe coat in the chic three-quarters length, to give a pleasant summery feeling to her navy-blue silk crêpe dress. Best has this ensemble • Her companion is wearing a crêpe dress and trim-fitting jacket in navy-blue, accented with great splashes of pale blue linen; from Jay-Thorpe

*England*

ENGLAND—and who doesn't want to be there, now that spring is here? For travelling, the Yvonne Carette model, shown right, is superb. Worn over the black-and-yellow plaid dress is a thin black wool coat with black velvet revers; Bergdorf Goodman • Another smart choice is the four-piece tweed costume shown at the extreme right. In a mustardy shade that refuses to show travel stain, it has a swaggering cape that can be worn separately with the skirt; Gunther





# FOR TRAVEL

*Hawaii*

HAWAII will seem even more fascinating if you walk down the gang-plank in the navy-and-white dotted print suit sketched at the right. The wide revers on the double-breasted jacket are especially smart and flattering; Bendel • The soft green woollen coat shown at the extreme right on this page is just heavy enough to protect you from the coolish breezes that may blow. Three buttons keep it snugly fitted to you. Underneath is worn a printed dress in green, black, and white; Bendel

ITALY—it's a wise voyager who takes along costumes like the two sketched at the left. The lady sitting down boards ship looking very feminine in a navy-blue wool suit that lines its abbreviated cape with the same navy-and-white printed silk that is used for the blouse; from Saks-Fifth Avenue • Or, if you are the tailored type, you can choose nothing more practical than the natural-toned knit suit (left), which has all the casual chic in the world; from Alfred Dunhill of London

BERMUDA-BOUND are the three costumes at the top of the page. The first is an infinitely wearable dark blue-and-white print, with touches of crisp white piqué; from Saks-Fifth Avenue • Small-flowered taffeta is used for the suit in the centre. The fitted jacket, worn over a maize georgette blouse, has an inverted back pleat to suggest a bustle; Saks-Fifth Avenue • A huge bow, nonchalantly tied well up under the chin, trims the tailored blue wool dress (right); from Bendel

*Bermuda*

*Italy*





MISS MAIMIE SZE, PAINTING DAUGHTER OF THE CHINESE AMBASSADOR

GEORGE PLATT LYNES



PICADOR, BY PABLO GARGALLO

## VOGUE'S SPOT-LIGHT

**E**VEN in these magnanimous days, it's hard on a woman artist to be attractive. It's hard enough any which way, CWA notwithstanding; but when a girl has a face as engaging as Miss Sze's, up at the left, and Miss Haas's, down at the right on the opposite page, the normal man will be more apt to say, "When can you have dinner with me?" than "Please paint a portrait of my sister." Which is flattering, but distracting, and not at all good for a career.

- These two young women, though, seem to have borne up under the strain. Helen Haas, an American, is one of Bourdelle's favourite pupils and has just had an impressive show at the Seligman Galleries, where—among several powerful portraits—a small, delicate, polychromed head of Mrs. Theodore Roosevelt testified to her talent. She is photographed here with her almost-finished head of Beltran-Masses, the Spanish painter of beauties.

- As for Maimie Sze, she is the youthful and Tientsin-born daughter of Sao-Ke Alfred Sze, the Chinese Minister to Washington. Ever since graduating from Wellesley 'way back in '31, she has been studying painting in Paris, and in London while her father was Minister there. One of her paintings was hung in the Salon d'Automne in Paris last autumn. Now, she's in New York stacking up canvases for an American exhibition. We haven't yet seen her work, but we have a subtle suspicion that its success will be assured by the mere fact of her presence at the gallery—which is no aspersion on her art.
- Pablo Gargallo, on the other hand, need



MARTHA GRAHAM, SKETCHED BY CECIL BEATON



GLADYS COOPER IN "THE SHINING HOUR"





SCREEN BY ADOLF DEHN

JEAN LURÇAT, PAINTER



CECIL BEATON REMEMBERS "FOUR SAINTS IN 3 ACTS"

## ON PASSING SHOWS

never appear. His fascinating sculpture is food enough for the eye and mind, and we bow to the Brummer Gallery for showing it. This Spaniard works entirely in iron; but the amazing quality of his sculpture is not so much in the metal you see as in the spaces defined by it. For instance, the "Picador" on the opposite page. There is no hat, only a flat shelf of metal. No head, only a concave surface. No nose, only a bar. No mouth, no chin, no eyes. But don't you see that picador completely? Don't you see the slight bristle on his swarthy cheeks, the beadiness of his eye, the roundness of his skull, the whole hat? Gargallo has performed this same miracle of suggestion with all his sculptures (we remember one of Greta Garbo which consisted mainly of one iron eyelid, bristling with lashes, and the line of her cheek); making them, aside from their meaning, excellent designs. In a way, his art is more painting with metal than sculpture. But whatever it is, it's wholly achieved.

- Eerie in his own way is Adolf Dehn, the painter of the screen above. Last autumn we spoke of an exhibition of Dehn's lithographs at the Macbeth Gallery; dwelling on his highly original line and on an interpretation of life which was erratic and satiric and somehow unearthly. This screen is characteristic; in its nuns (he has a weakness for drawing nuns) and animals and strange bleak light.

- One of the sanest modern workers in paint is Jean Lurçat, Frenchman, the owner of those gentle and aristocratic features above. His abstract (Continued on page 104)



HELEN HAAS WITH BELTRAN-MASSÉS





## TEA or DINNER at HOME

• Against a stunning background of statues by Serge Roche, we show three new fantasies for tea or dining at home. The lady farthest left is wearing Jeanne Lanvin's house-coat of silver lamé with mammoth sleeves of silver and chiffon stripes over a white crêpe gown finely shirred at the neck and waist-line; from Bendel

• The tea-gown shown beside it is Hélène Yrande's chiffon redingote in a rich burgundy-red, tied over a gleaming white satin slip

• Quietly beautiful is the Augusta-bernard tea-gown of soft French-blue crêpe roma on the opposite page. Almost nun-like in its austerity, it has full, longish sleeves, a high neck-line, and that stark simplicity of line that only genius can manage; from Saks-Fifth Avenue

PHOTOGRAPHS BY HOYNINGEN-HUENÉ, PARIS









## Spring in the house

- The new fabrics for curtains and slip covers shown above have great variety of texture and colour. Pale sulphur-yellow linen with scallops of white-and-green chenille; coarse white cotton with wavy stripes of white-and-brown rope; linen printed with grey, white, and claret herring-bone stripes; all from Frank Everest Moffat

- Three new wall-papers with grey or silver grounds have patterns in white and beige with touches in green and rose; from Katzenbach and Warren

- The heavy carpeting of cream wool with an uncut looped weave may be dyed any colour and made into inexpensive rugs by bindings of heavy, contrasting fringe; from the Westport Antique Shop



◦ The awning shown above was designed by Joseph Mullen and has alternating stripes of canvas, which may be in any width—the wider, the more effective. Whole widths of canvas may be used in this way on long terraces, the scallops alternating in colours and divided by long tassels. Another smart awning (not illustrated) is made of interwoven tapes in alternating colours, leaving small open spaces through which the light filters, and fringed with tapes

- At the left is shown a small wall-fountain, of gilded lead, beautifully modelled, which, with its companion—the large lead sea-horse shown at the upper right—, is from the Arden Studios



- Below is a garden chair of wrought iron, from the Arden Studios, with an etched panel in the back. These panels, designed by a well-known artist, show various birds and animals in copper on polished silver. The chairs themselves are designed for masculine comfort

- The shop of Olivette Falls has attractive bird-baths of terra-cotta (not illustrated). They are shallow bowls that are held off the ground at a height of six inches by three sturdy terra-cotta frogs

- A simpler version of the same shallow bird-bath may be had without the supporting frogs for even less than the modest price of the more elaborate one





• The chair above has been fitted with a practical slip-cover, designed (as were the others on this page) by Joseph Mullen. It is made of heavy cotton or dyed holland and has a removable piece at the top, a sort of modern antimacassar, which can be sent to the cleaner. Edged with moss fringe in a contrasting colour and made without the usual pleated flounce, it is suitable for town or country

• Below is shown another slip-cover, of dark linen with white pearl buttons simulating tufting, sewed around the edges, and bordering the valance, giving the same effect as nails used in an upholstered chair



• A group of curtains made recently for a country house by the Westport Antique Shop included those shown at the right, of fine net with a delicately figured pattern. They are very long and full, with knife-pleated ruffles along the edges and across the bottom, caught quite high at each side with gilt metal and glass tie-backs. In another room, pale yellow-pink glazed chintz was used, with edges of the curtains and cushions of soft wool fringe dyed a cinnamon-brown. (These are not illustrated.) Antique chintzes were used in the same house, particularly one with a pattern of vermillion leaves and flowers, almost covering the soft yellow ground, which was used even to cover the moulded wool valances in a formal white drawing-room with Georgian furniture



• A third slip-cover in Mr. Mullen's collection is shown at the right. It is made of deep maroon linen bound on all the seams with wide white bands, and there is a clever touch in the boldly designed monogram

• Below, at the left, is a white iron-work chair showing the trend towards elaboration of detail in the design of its back. The low table to match has a removable glass top—forming a handled tray that simplifies the serving of drinks or tea. From Olivette Falls, Inc.

• The painted metal table and the low armchair, also shown below, combine flowing lines and generous comfort. They are both from Blanche Storrs, Inc.



MARTINUS ANDERSEN





A CARAVAN RIDES INTO THE FLAMING AND LIMITLESS SKIES OF SUNSET IN SOUTHERN TUNISIA

## NORTH AFRICA . . . BY CECIL BEATON

THE thing to do is to arrive at the Holy City of Kairouan as the day is ending. You will see colour that you had not imagined possible. The sky is of an unimaginable brilliance; colours that in paint lose their vividness, here are juxtaposed in acid clarity. Though they belong in the pastel category, these roses are more powerful than all the crimsons, these mauves more violent than purples, and these oranges and lemon-yellows whirl motionlessly around the silver and gold cloud-lined cave that is the relic of the brilliant day that has been; a relic of turquoise flecked with little snowflaky clouds, unimaginably bright and silvery, like a flight of celestial birds. Below, the distant mountain peaks (the temperature chart of some god on the horizon) are as though painted in magenta, by Dali, on tin-foil.

With such colour to watch as in this symphony in the sky, the shapes, forms, and detail of Nature and archi-

tecture are unnecessary; but, after the horizonless day, the sudden appearance of Kairouan is magical, particularly dramatic in this light when the clustered domes of mosques, minarets, and Marabouts, whitewashed and appearing to be made of so much marshmallow, are lit with the rose coloured light of the sunset on the one side and by the piercing turquoise-blue of the twilight on the other.

After the solitary immensity of the waste-land, you feel you have never seen so much activity as here. Through the important gates of the town, in the little marketing street, there is bee-like activity; everywhere the scurry and hurly-burly of white-draped, turbaned figures, selling, buying, and making more things to sell. The sky, spangled with sequin stars, has now become a periwinkle-blue, and so the lamps and flares are lit in the doorways and on the stalls each side of the street, giving a glow and glitter to the wares: sweetmeats, brilliantly painted magenta, white,





A BEDOUIN MOTHER BATHES HER CHILD



AN OULED NAIL—DESERT BIRD OF PARADISE



PHOTOGRAPHS BY HOYNINGEN-HUENÉ

MEDIAEVAL WALLS GUARD THE ANCIENT AND PHANTOM-LIKE TOWN OF GAFSA



and viridian-green; every sort of cereal, every sort of straw and basketwork, and, gayest of all, the fruit-stands, piled high with dates and mandarins and garlanded with oranges still growing on their emerald-leaved stems.

In this dramatic light, the white drapery assumes an added sculptural dignity and nobility, and each type is perfect of his sort; the old beggar, squatting in the corner, seems to have appeared there at some stage-director's command to complete the picture. The jumble of turrets and balloon roofs, freshly covered with a sprinkling of sifted sugar, clusters round a curve in the highway which, suddenly, is overhung with pepper-trees. Everywhere you look, a fresh stage-set appears, but a set more beautifully complete in form, colour, and lighting than you ever see in the theatre; and the vaulted café, with the crude crimson and blue stripes on the undersides of the arches, the tinsel and glass portraits of ex-beys, and the oleograph scenes from "Othello," is an ideal setting for the laconic Arabs, squatting, thinking about nothing, and the crimson-fezzed soldiers, sitting drinking strong coffee, shaking dice, throwing cards, or listening to the raucous, shrill scream that is issuing from the mother-of-pearl box with the enormous gold shell horn—the gramophone.

The thing to do is to leave Kairouan before sunrise. Through the filigree leaves of the olive- and pepper-trees, the homes of waking birds, the crescent moon shines bright in the sky. The sun has not yet risen; silver and pale, cold gold clouds are islands of tulle, gauze, and lamé.

Biblical groups on camels and mules hurry from the wastes. A shrouded corpse is jerkily jolted to its final destination, and other mourners, already arrived at this sacred spot, are sitting in forlorn "Delacroix" groups around their lamented, waiting for the sun to appear; for, at this moment, they bury their dead in the holy ground of Kairouan.

Again you are on your way, in the boundless void, in a desolation filled with nostalgic sadness, so that if, from time to time, you see solitary groups on camels or on foot, you stare at them and they stare at you and it seems odd to find that the indigo-shrouded ghosts with skin the colour of the earth, walking in this waste-land, should be bustling with the hurry of shoppers in a city.

Quite solitary and days away from their destination, you will see nomads frenziedly thrashing at the clumps of grass, as though pressed for time; and these Bedouin hikers will shuffle, trundle, and lurch along two days on end to sell a chicken.

In the so-distant distance, the mountains are clear-cut with the precision of drapery. There are wastes of prickly, spiky cacti that, (Continued on page 96)



THE MOSQUE AT EL-OUED, CITY OF MINARETS

CECIL BEATON



HOYNINGEN-HUENÉ

THE POTTERY SELLER OFFERS HIS WARES IN THE MARKET OF TOZEUR



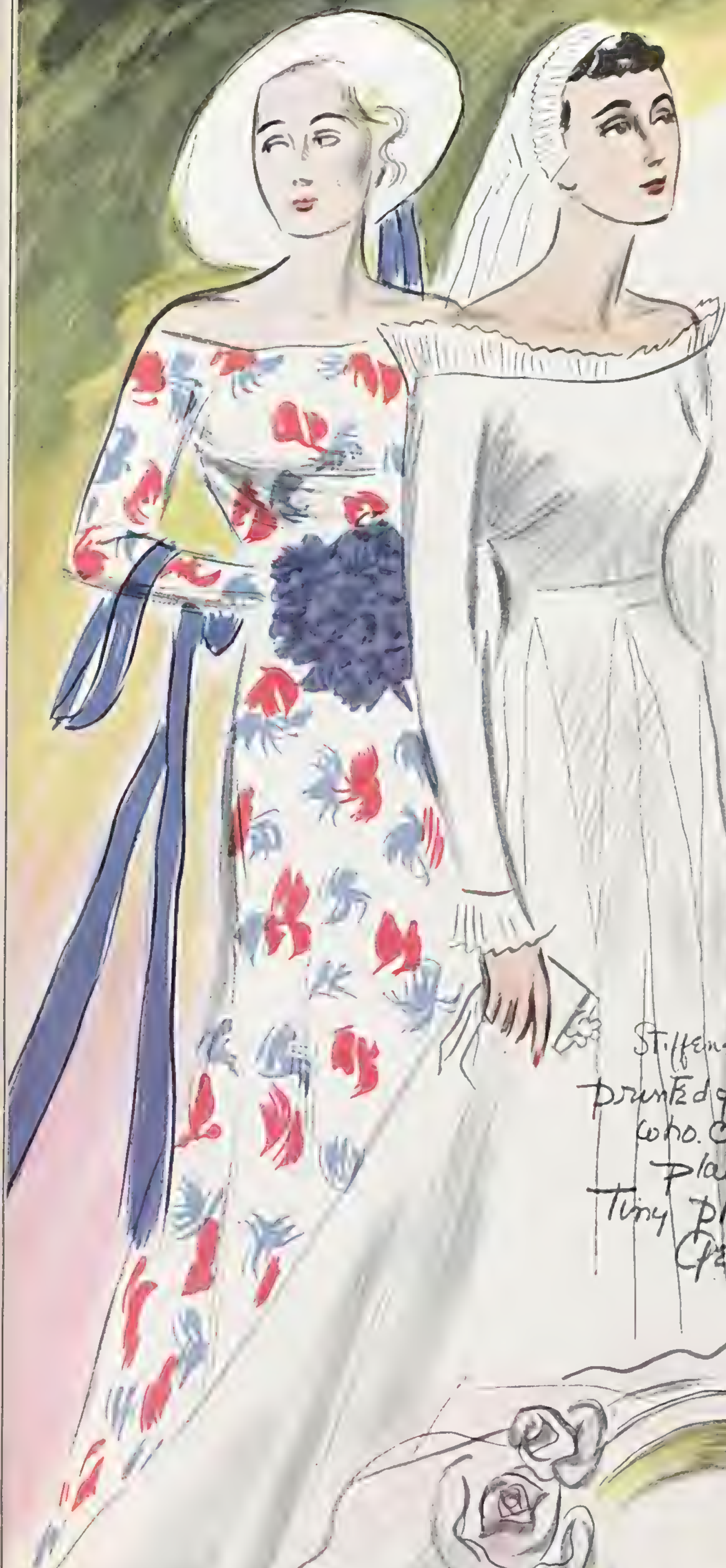


HOYNINGEN-HUENÉ, PARIS

Mainbocher's new Chinese feeling, in a dress of blue-and-white floral-printed crêpe with a bordered tunic and a placid neck-line (from Altman) • The bulky agate bracelet is from Herz, and the décor from Rocca



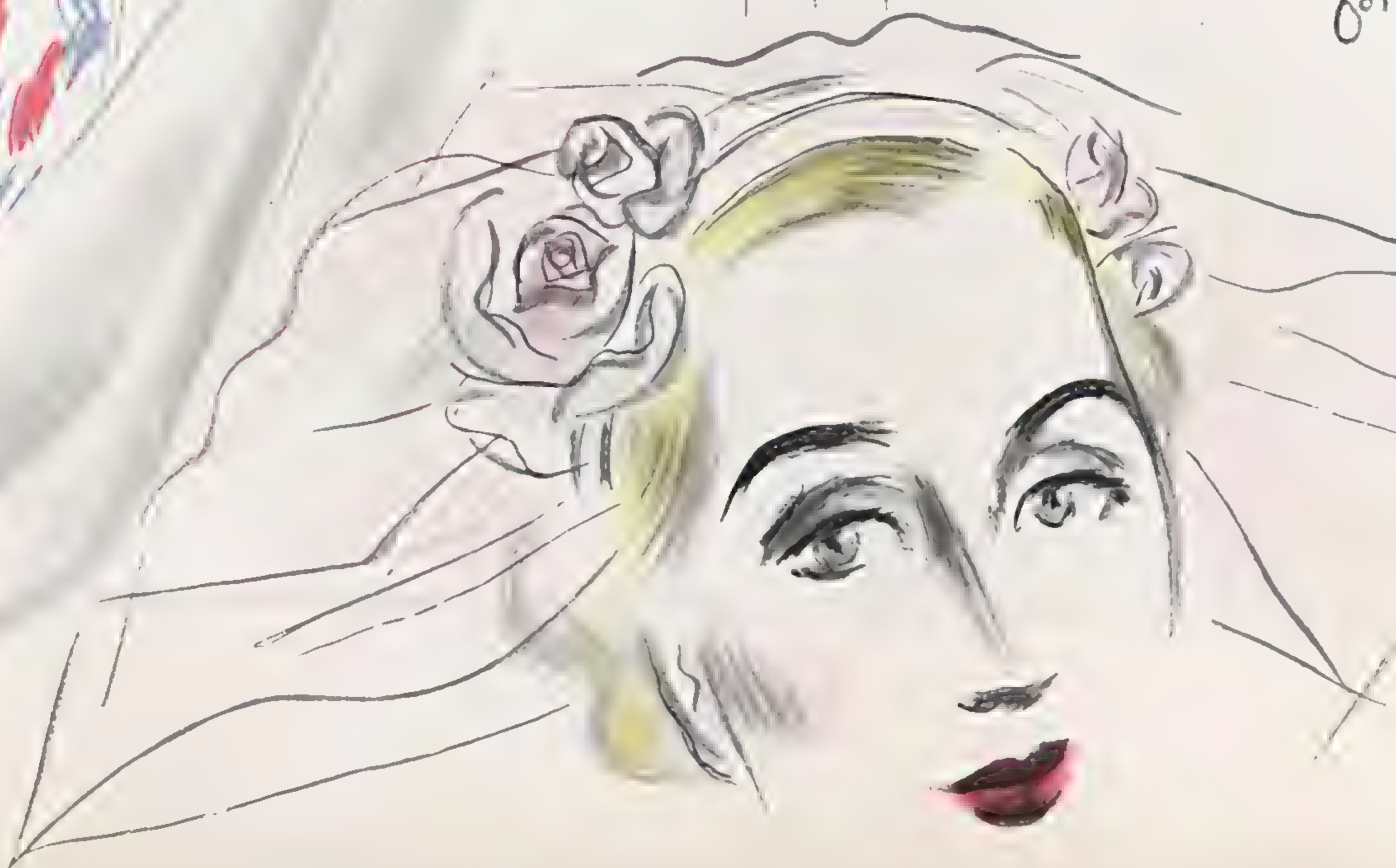
# If You Should Marry



Stiffened marquisettes,  
printed for the bridesmaid  
who carries cornflowers -  
plain white with  
tiny platings for the bride;  
Gervais



Organdie and  
daisies - long organdie gloves  
for the bride, black-eyed Susans  
for the bridesmaid; Best



A great chow  
of palest  
pink Tulle  
with flat pink roses  
for bridesmaids; John  
Frederics





A fan of delphinium  
and pink begonias;  
Dorcas Hayes

White organdie to the floor;  
Marcelle Julien



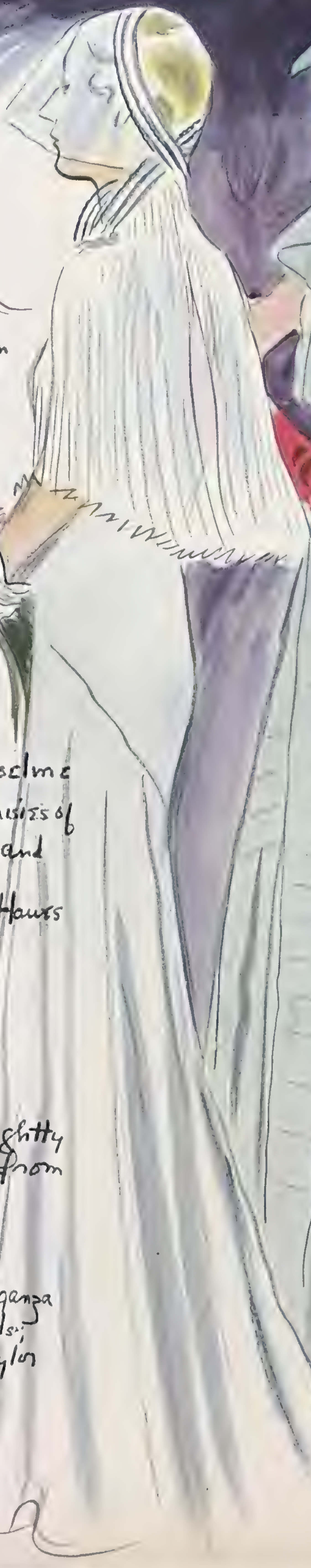
Right T. mousseline  
with African daisies of  
watery pink and  
dull red;  
Elizabeth Hawes



Yellow mousseline slightly  
Kate Greenaway; from  
Marcelle Julien



Constance Ripley's striped organza  
coat for bridesmaids;  
Lord and Taylor





# TRADITION, 1934 VERSION



DRESS FROM HATTIE CARNEGIE, NEW YORK; I. MAGNIN, CALIFORNIA

CECIL BEATON





DRESS FROM BEST, NEW YORK; BULLOCK'S-WILSHIRE, LOS ANGELES

Tiny bands of satin on the chiffon yoke and the long, tight sleeves give a new feeling to the gown of traditional white satin that you see on the opposite page. Satin bands are also used on the head-dress, which, in addition to a halo of satin, has a band of misty tulle that may be worn demurely over the eyes. White spray orchids, African daisies, and large white orchids form the lovely bouquet from Max Schling

Beautiful will be the bride who wears the classically simple wedding-dress shown in the photograph above. Made of a heavy, dead-white crêpe, this gown has a high neck-line that bands the throat and a softly draped bodice and waist-line. The sweeping train and the head-dress, which turns back in diadem fashion, are of the same material. The sheaf of calla-lilies and white lilacs are from Max Schling



# Foreigners in Paris



*Japanese* are among the ambassadors to our little Congress of Paris Fashions. They make their appearance, above, in the colourful border and the wide yellow sash of Molyneux's flowing tea-gown, made of blue-and-white printed silk muslin. You'll find this at Bergdorf Goodman's

- Japanese, too, are the huge poppies on the shoulder of Molyneux's black faille jacket, the kimono sleeves lined in poppy-red, and the coolie-sack lines; from Hattie Carnegie
- A gay Madame Butterfly sash ties in a big bow and has long ends trailing down the back of Lucile Paray's dolman-sleeved, flower-printed silk crêpe dress in exquisite colours



*African Primitives* appear in the sheik's cape of boldly striped flax (which is sketched at the left), by Alix Barton. It completely envelopes a dress made of natural coloured flax, with a striped top

- More African primitives, for the beach, on Bruyère's strident red burnous, made of jersey and clasped with a great shell. It is worn over a red jersey tunic and beige skirt
- And in De Nagornoff's knitted linen beach dress, the colour of the Sahara desert, with a beach bag that turns into a cape. The De Nagornoff straw sunshade is from Lilly Daché



*Sky-blues* in the cloudy shade of that first dress in the sketch at the right, of crêpy cotton. Yvonne Carette designed it, adding a dark grey woollen swagger coat and a gay dotted foulard scarf

- The second dress, too, is in one of these soft blues. It's a wool dress made by that clever new French designer, Jodelle, and it has an unusual draped collar, an elbow-length cape, and a narrow belt, all made of wool in a more intense shade of blue
- That short-jacketed suit shown at the far right and designed by Schiaparelli, is made of a new rayon called "Fildefer" and worn with a flattering blouse made of ruched cotton net. The hat, too, is from Schiaparelli and is made of knitted material. She has named it "Tarte." You will find the suit and the blouse at Saks-Fifth Avenue



R de LAVERERIE



*English Gardens* strew their flowers riotously over Maggy Rouff's linen evening dress (right) with amusingly cut high neck, broad shoulders, and daringly low armholes

- They also scatter flower clusters over the silk crêpe of Mainbocher's dinner-dress with a draped neck
- They lend rosy tints to Schiaparelli's sprightly suit of "Toile Exotique" linen, worn with a large black-and-white hat
- And send bunches of their very choicest pansies for the flower-printed white crêpe dress of Jodelle's, worn with a loose coat of pansy coloured velvet; from Hattie Carnegie



*French Liqueurs* Velvet the colour of Crème de Menthe makes Jodelle's evening coat with crystal buttons and a collar that hides the chin in front and dips low in back (above, left). Stein and Blaine has this model

- Grand Marnier silk crêpe, in Augustabernard's dress (second, above) with shirred neck-to-hem panels and leather belt
- Chartreuse heavy sheer crêpe next, in a Patou dress with a scintillating lamé moiré cape flung back like wings
- And a sparkle in the Patou dress of sapphire satin with chiffon fan-like over the shoulders; Saks-Fifth Avenue

*Straight Scotch* appears in the smoky, tangy tones that De Nagornoff uses for the suit shown on the first figurine at the right. The diagonally knitted woollen jacket is in a misty brown reminiscent of the Scottish moors. It is worn with a knitted skirt and scarf that are horizontally striped in grey, brown, and green

- Straight Scotch, too, in Worth's Scotch tweed jacket with its homespun colours, worn with a woollen skirt in deep grey, and a wool blouse as red as any heart in the highlands

*Chinese* You see it in the bright green coolie-coat of Molyneux's (left), worn over a thin blue wool dress and with a giant straw sailor, cone-shaped as to crown

- You see it in the celestial-blue print blouse and geisha-girl sash of Molyneux's black afternoon suit, with kimono sleeves. The straw sailor is from Molyneux, too
- And it's in the typically Oriental borders and in the finely etched floral print of Mainbocher's crêpe dress, with a round neck-line and a flattering tunic. Altman has this model



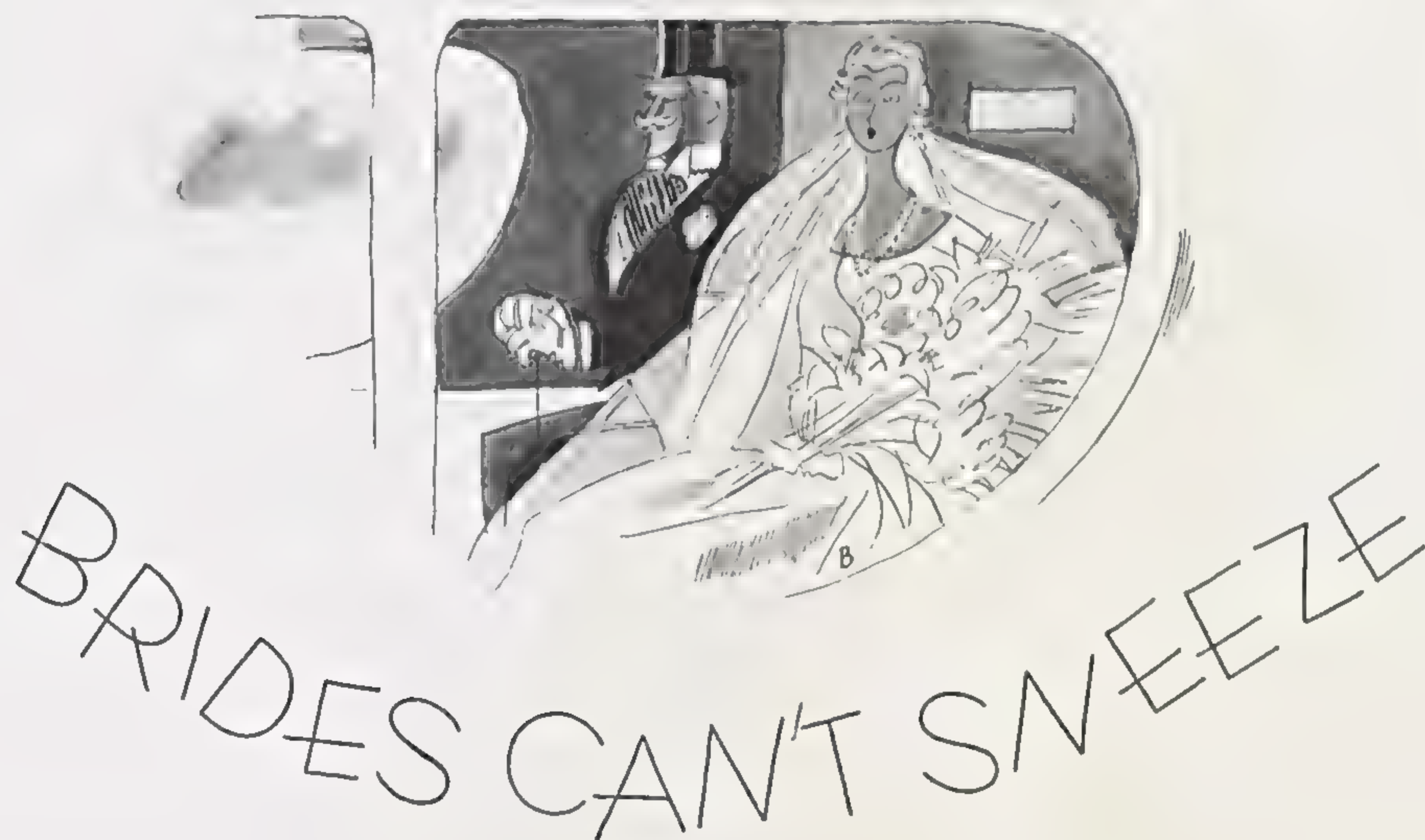




Schiaparelli moulds hyacinth-blue crêpe roman into a slim-fitting sheath and then emphasizes the narrowness of the silhouette by adding an enormous fin drapery that juts sharply out at the back of the skirt. The amusing little jacket is made of stiff ribbon woven with shining red cellophane and white and gold threads, and it has extremely full, double-balloon sleeves

*Prati*





"DAD, if you don't mind, I think I'll just put my head against the back of the seat and rest until we get to the church. I'm awfully tired."

Well, I *am* tired. I'm good, and sick, and tired. This business of marrying isn't what it's cracked up to be. "Business of marrying," that's good. Dad would understand that phrase. All this veil and flowers and chicken à la King in patties is Greek to him, but if I said "business of marriage" to him, he'd prick up his ears like an old fire-horse at the sound of a siren. If I could peep at him out of one eye, I know exactly how he'd look. Like a mother who has just had twins.

It'll be cozy for him at the Club after this. He'll walk up to a circle sitting around in red leather chairs. "My daughter, you know, the one who married young Gary." "Of course, of course, sit down, sit down." Things will be swell at dinner-parties for him after this. And the salt situation in India and the talk about Codes will sound pretty flat and people will leave off talking about them and lean towards Dad. Can't you see them, Dad? Stiff fronts and pointed breasts leaning towards you across a candle-lit table.

Poor old Dad, you won't know what is going on under the table. Thank God, you won't be able to see the refined kicking of shins or the amused expression of knees hitting together. "He's off to the Garys" the shins and knees will chuckle among themselves. Ticker tape, design-for-living, mail contracts, and the futility of living will pale beside the simple statement "My daughter is at Aiken." Make 'em sit up and take notice, old man. After all, I'm the best seller you ever put on the market. Your wisest investment, darling.

What on earth is that sticking in me? Something perfectly hellish. The better to be a bride for you, my dear. Something old, something new, something hellish, something blue. Celeste would lend me garters with orange-blossoms on them. After all, I am a bride, am I not? Am I not, am you not, am he not? Agricola, agricolae, agricolarum.

God, I have just remembered. I haven't got a compact. Whoever heard of a bride without a compact? Whoever

heard of one with one? Whoever gave it any thought at all? If my nose is shining, I will *not* go down that aisle. "The bride was exquisite in old lace. In her hand she carried a Coty compact that has been in the family for generations." What *do* brides do about slick noses? They're not supposed to powder after they leave the house. Now, I wish I *had* decided to wear a veil over my face. Of course, I'd have to throw it back when I started back up the aisle, but I'd have him then. You little rascal, I'd have you then. Your wife, you know, the one who married young Gary. Young Gary, you know, the one who married your wife. You know, darling, the one who wants a mink coat.

Oh, dear, I wonder how long before it will seem decent to mention the mink coat. I can't just say right off, "Husband, I want a mink coat." Maybe after two weeks, I could strike a casual note. "There's a trifle of a mink coat I think I'll get." Maybe I'll hint. "New York seems unusually cold this winter, don't you think? Or perhaps it's this shabby old beaver I'm wearing." How long after the honeymoon is over does a man stop taking hints? Well, young man, don't think you're going to get out of that mink coat. What do you think I'm letting that hellish orange-blossom garter stick into my slim leg for? The better to get a mink coat from you, my dear.

What are we stopping for? The red light, of course. Watch the little people run. See how they run. They all run after the farmer's wife, dum de dum. What are they looking at me so hard for? Didn't they ever see a bride before? I assure you, my dear public, it's being done every day. I wish this Rolls had curtains like a Pullman. Here I sit, like a body lying in state. I hope I've got the right expression on my face for a bride. Just a touch of love's young dream waiting for the lights to change. Now, let O. O. McIntyre make something out of that.

I'd like a drag. Do brides smoke? Are parents people? Are actors men? What the hell . . . I must smile, a tremulous, expectant smile. Clothes by Smith's, expressions by the Bride's Shoppe. Now, *there* is an idea, Mr. Benda. Expressions for brides. Suppose I have an uncontrollable impulse to giggle when (Continued on page 92)





Miss Elizabeth Blair in a tailored seersucker dress with a big plaid and big puckers, a cart-wheel hat of toya straw, and hand-sewed fabric gloves (all from Bergdorf Goodman). Her companion is "Champion Tally-Ho Last of Sunstar," a Dalmatian owned by Mrs. Leonard W. Bonney





Miss Lucile Brokaw in a plaid wool skirt and scarf, a silk shirt, and a Descat felt hat (Saks-Fifth Avenue, New York; I. Magnin, California) with an antique silver bracelet (from Olga Tritt). The Old English sheep-dog is owned by Mrs. Lewis Roesler (dog accessories from Saks-Fifth Avenue)





## SCENE SHIFTING for SUMMER DAYS



CHANGING seasons, changing lights and colours in the air, bring inevitably the impulse for a change of setting. In the theatre, the same room frequently undergoes, in the course of two hours, three drastic changes, suiting the moods and progressions of the play swiftly and accurately. Our own rooms, however, can have for practical reasons only two new guises a year, and each of these must bear some relation to the other, since they both hold certain permanent features. Furniture will always bear rearranging, curtains are easily replaced, and carpets can give way to bare floors and rugs; wall treatments, however, must hold their own in either a winter or a summer arrangement and thus will dominate any changes we may make in the more movable of our assets.

With the essential character of a room always in mind, James Amster of Bergdorf Goodman has planned for Vogue the rejuvenation of two rooms. In the first example (details from which are shown in the photographs on this page), Mr. Amster employs the polished surfaces of natural woods as a motif. Chairs and tables good in line, but unfortunate in finish, are reduced by the process known as "pickling" to their natural states, sometimes softly greyed by a thin rubbing of dull white paint. These refinished pieces of oak, pine, and walnut take on new interest in their variations of tone and texture. Their unobtrusive beige colourings are heightened, in Mr. Amster's scheme, by

- The photographs on this page show the details of a room planned about furniture in natural woods. At the left, above, a simply designed lantern of clear glass is suspended from a wrought-iron bracket. Beside it, flowers and white glass accessories are arranged on a tray once lacquered, but now reduced to its beige pine foundation
- Wood brought to its natural state distinguishes the oak chair and pine flower-table at the left, in a scheme of boldly patterned chintz and fringed Swedish rugs. All decorations from James Amster, at Bergdorf Goodman





a brilliantly coloured chintz with a pattern very large in scale, on a deep cream background.

For this room, fringed Swedish rugs are suggested, in soft green and beige with a perfect summer lightness. Natural wood is found in the accessories; a beautifully shaped eighteenth-century tray, once lacquered and now stripped of its peeling decorations, forms the basis of a grouping of flowers and fruit. White pots of azaleas fill the coasters designed to hold decanters, and opaline glass and white quartz objects perfect the scheme. A small table with a sunken top is planted with flowers to be changed as the season progresses, an ingenious touch that justifies its purely decorative end. More permanent sofas and chairs are masked with loose covers of rough silk in dark brilliant green repeated from the leaves of the chintz.

A second scheme, for a garden-room, introduces Mr. Amster's adaptation in brass and gilded metal of a Directoire armchair originally made in fruitwood and shown at the right. A table of the same design bears a top of glass. For curtains in this room, a chintz patterned with sweeping draperies edged with fringes in pale yellow, white, and brown (illustrated at the right, above) repeats the motif of the circular rugs, which are tufted deeply with a dotted pattern in beige and brown. As for accessories, there are urns of natural wood holding concealed lights and great tubular crystal floor-vases which, filled with long-stemmed flowers, bring the garden quite literally into the house.



- These four photographs depict important items in a garden room with gilded metal furniture. Above, book-ends combine crystal and glass for their modern glitter
- The crystal floor vase stands three feet in height
- A new chintz composed of swags of yellow drapery fringed in brown is shown behind a white plaster urn
- Translated from Directoire originals in fruitwood, the chair and table at the right are of dull gilt metal with brass mounts. The rug is deeply tufted, the wood urn conceals a light. All from James Amster, Bergdorf Goodman





BRUHL-BORGES PHOTO

CONDÉ NAST ENGRAVING

DINNER FOR EIGHT, RIVIERA-STYLE. FURNITURE AND TABLE-SETTING; ALTMAN. "TROUSSEAU" SILVER; INTERNATIONAL



# Perfect Service

For the bridal hostess



1. Sherry with the soup

REPEAL, with all its blessings, has complicated the business of being a bride. You can't just ask for cocktail glasses along with your water goblets and call it a wedding-day any longer—not, that is, if your young man has evinced the interest in the matter of wine-glasses that he undoubtedly has. "Look here," he has probably been muttering, "what do we need all those plates and things for? Let's get a lot of wine-glasses with Uncle Jonathan's cheque." At that, if he is of the post-War era, he probably doesn't know himself exactly what kind he wants. And, this problem confronts all young hostesses—not just brides.

Vogue gets letters every day, all with the same wail. "I've been brought up in prohibition days, and the only glasses I know by sight are high-ball glasses." "What wine-glasses do I really need to start housekeeping with?" And from one lucky girl, "I inherited all my husband's family's glasses, and I haven't an idea of what to put in what."

Well, treatises have been compiled and charts drawn up on the subject (a few of them a bit hastily, we feel, but many which prove fascinating reading and which connoisseurs leap upon with gleams in their eyes). But, what do they do for the eager novice? As a rule, they leave her in a beglamoured state, but still totally insecure as to what two or three glasses to put on her own lovely new table set for eight. Nor have the shops been of great practical assistance in this matter of actually making your own choice. "We have eighty-seven different kinds of wine-glasses," they proclaim proudly to the world, inspiring the bewildered purchaser to murmur, "So what?"



2. White wine with the fish



3. Red wine with the roast

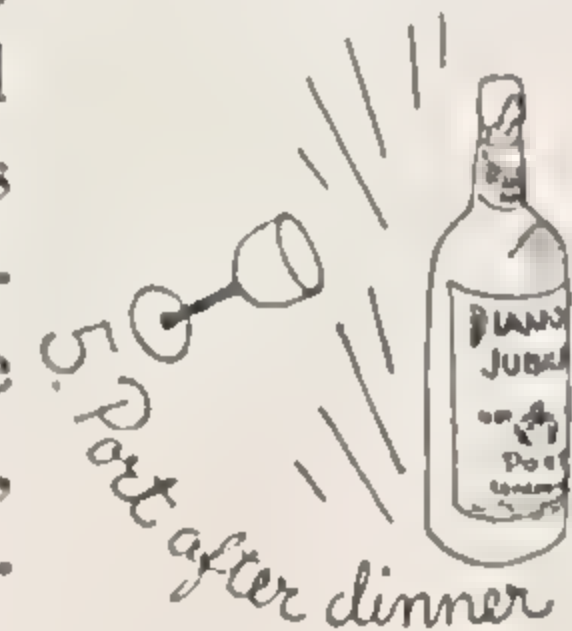
But, of course, there are certain distinctions to be observed, certain few glasses that should be possessed in which to serve wine pleasantly, else you will find yourself embroiled in such a situation as is going on in the sketch up above. So, here is our answer to it all, given in the clear and succinct manner for which we are noted. And, after you have read it, please don't write in to tell us such things as that hock is never served in anything but its own particular tall-stemmed goblet. We know all that, and, if you do too, then you needn't read this, unless you want to check up on us. For this is intended as a background of good service for those just starting out on the pleasant career of wine-bibbing.



4. Champagne with dessert

First, you will want sherry glasses—the lovely, traditional little glasses from which to sip your sherry before dinner, or during the soup. In sketching our five glasses, we chose a classically plain design made by a company that was making these same glasses back in the days when your grandmother was buying them. And we have based our selection on the skeleton menu—sherry with the soup; white wine with the fish; red wine with the roast; champagne with dessert; port after dinner. (Again, don't tell us that white wine can come in with the roast. We know, for example, that a white Rhine wine is a perfect accompaniment to veal. We know all the exceptions; here we are considering the fundamentals.)

Next, you need wine-glasses. You can get along quite adequately with one size, and use the same for the white and red wines. Lots of people who know their wines do this, and always have. Also, many people only want one wine between soup and dessert. But every one is allowed a predilection in the matter, and ours is for two sizes in wine-glasses. You will usually find these designated in the shops as "white wine" (the smaller) and "claret," and it is such a pleasant idea that the less important wine, in its smaller glass, leads up to the big moment, and the bigger glass, (Continued on page 100)



5. Port after dinner

• With the coming of spring, a Riviera mood can steal over your table. Cool green walls, white Venetian blinds, and colour rampant in the flowers all contribute to the effect of the setting of a villa in Southern France. The modern shells on their black plaque (on order from Paris), the very new glasses, the linens, and the modern plates are all from Altman. The "Trousseau" pattern is the International Sterling Company's newest debutante



# TURF TWEEDS

SCENE: Baltimore, at the Maryland Hunt Cup Race

TIME: The last Saturday in April

PROPS: Race-course, spectators, and horses. A glorious day (we hope), and Southern hospitality at its warmest

COSTUMES: Shoes of British lineage, like those shown by Fortnum and Mason; felt hats of classic lines, like those shown by Dobbs. And sports clothes that will look their part. For instance, those sketched sub

equo, reading from left to right:

- A coat and skirt of cinnamon-brown English worsted; MacDougalls of Inverness

- A tweed suit in plain grey and striped grey, with a pale rose silk blouse; Jay-Thorpe

- A tweed suit with a very British belted jacket (an inverted pleat down back); Mary King

- Horizontal and vertical stripes in a wood's-green wool suit; MacDougalls of Inverness

- A skirt of bold green-and-grey check with its own scarf and bag—worn with the softest of Shetland sweaters; from MacDougalls of Inverness

- Checks of grey-and-yellow tweed on a seven-eighths coat and skirt; from The Tweed Shop

- Double-breasted knitted jacket and skirt; brown or navy; Best

- Light-weight grey wool coat with a shirred section across the back; Bonwit Teller

- A Norfolk jacket of natural camel's-hair and a skirt of deep moss-green woollen; from Best



J. PAGES.  
N.Y. 34









NYHOLM-PHILLIPS



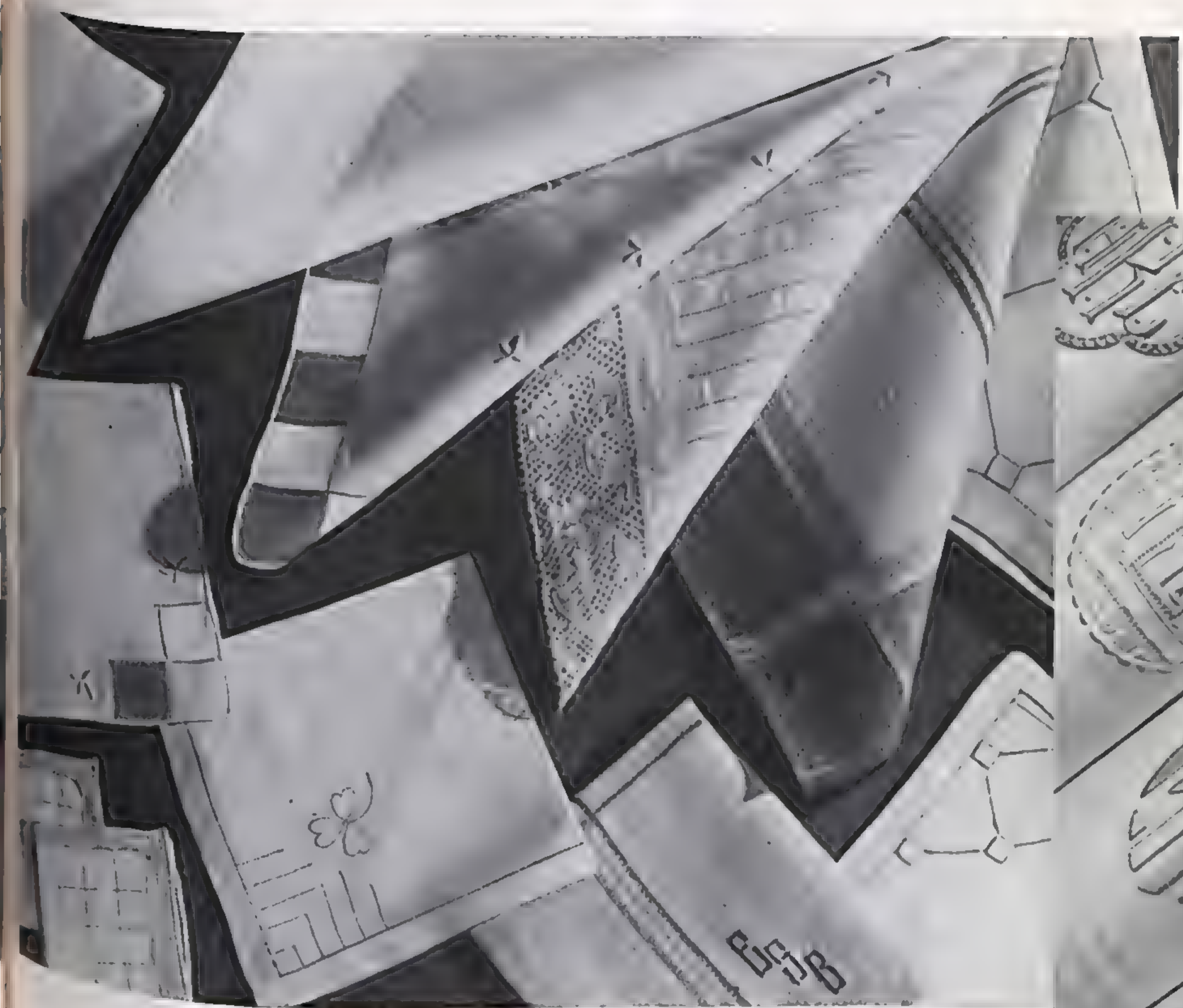
## LINE-UP FOR

- All of the blankets and linens illustrated are described in the article
- Blankets: (top row) Chatham (Gimbel), Kenwood (McCutcheon). (Second row) Kenwood (Lord and Taylor); North Star reversible blanket
- Blanket covers; McGibbon, Bournefield
- Sheets: Utica (Altman); Wamsutta (McCreery); Pepperell (Gimbel); McCutcheon; Mosse; Grande Maison de Blanc
- Towels: (top row) With monogram (Mosse); others, Cannon (McCutcheon). (Second row) With monograms (Mosse); striped, Martex (Altman). (Third row) Maison de Blanc; Altman; Bournefield; Mosse; Maison de Linge
- Table-cloth and napkins (opposite page) Grande Maison de Blanc. Tea-cloth, Kargère. The other table-linens from Bournefield



CLOSET DESIGNED BY MRS. HERZOG: MAID'S UNIFORM FROM CRAWFORD SHOPS





MONOGRAMS FROM MOSSE AND THE GRANDE MAISON DE BLANC, NEW YORK

## A LINEN CLOSET

"O H, LORD," groaned the young bride-to-be, who was frivolous and romantic and loved to travel, "I don't know the hind-side of a linen closet from the front. What on earth shall I do?"

The mere thought of household linens terrified her. She had visions of yawning shelves that waited to be filled, of striped mattress ticking that ached to be covered, of rows of chromium bars in bathrooms, innocent of towels. Whenever she saw a White Sale going on in a big store, she ran the other way. Whenever her mother said, "Now, dear, what are you going to do about sheets?" she changed the subject.

Poor young bride. She wouldn't have minded buying funny little cocktail napkins and amusing hand-towels and breakfast sets and fancy needlework—that would have been fun. But she soon realized that "trick" linen would pour in upon her from all sides. Her friends, it seems, had a passion for giving her these little luxuries. But the grim necessities were her Job.

Our point here is to prove that these necessities are anything but grim, and that shelves piled high with household fundamentals can actually be both exciting and beautiful. The modern linen manufacturers have seen to that. They have spared no effort in making endurance attractive.

Let's begin with blankets, and with those shown in the illustration in particular. Blankets, by the way, can be a

pretty baffling subject, because you don't buy them every day and so may doubt your own judgment. You are safe in the hands of North Star, Chatham, and Kenwood, however, and these manufacturers make practically every desirable size and colour, both single and double, so if your favourite shop in your home town carries only a limited stock, don't despair.

Looking at the blankets in the photographs at the left on the opposite page, the top two turn out to be "throws"—joys of convenience made by Chatham and Kenwood. The first, satin-bound, looks as though it were hand-crocheted and is as light and warm as though it really were. The other is a honeycomb Colonial fringed "Koverlet," made in various two-colour combinations. Both "throws" (really light-weight, loosely woven blankets) may be had in almost any shade you could wish and are nice for chaise longues or for summer use. The blankets just below them are a satin-bound one from Kenwood and a brand-new North Star blanket with a diagonal stripe woven through it.

Blanket covers come next—a luscious one of flat crêpe with satin used for the binding and monogram, and a flowered silk one with hand-faggoting.

And now we reach the question of sheets—of which a good trousseau has as many as the bridal budget can possibly manage. We show six on the opposite (Continued on page 102)





## WITH LOVE FROM-

A SUCCESSION of weddings and views of the presents must impress most of us with the appalling similarity of all these displays and the conclusion that the world is quite full of a number of objects that can be classified only as "Wedding Presents." Conventions for the ceremony are all very well, but the conventions of wedding presents would certainly be better if ignored. The sensible family habits of silver-giving, house-giving, and cheque-giving should remain, certainly, as the solid foundation of a future ménage. But the casual bearer of gifts is more certain than not to do the expected thing, and it is only after the wedding that poor Louisa can take stock of the collection and find that her notes of thanks might many of them be accomplished with the usual sentiments and a very small assortment of rubber stamps.

Perhaps the unconscious desire to send something that will "look like a wedding present" accounts for the parade of duplicates, the dozens of candlesticks, sets of dessert plates, book-ends, and first editions. Only after the wedding

is this quite obvious, fortunately; the depressing prospect, if viewed before, might easily drive the bride to approach the ceremony fortified with rum, like the hapless heroine of "Cheerful Weather for the Wedding."

To find the perfect present, it is necessary to say that Louisa's past inclinations must be considered. If she has shown a taste for modern glass and silver, a pair of Chelsea figurines will surely find its way back to the shop for credit. And even if she has a collection of old porcelains, it is unsafe to put your judgment against hers. This considered, an article of obvious use, and of not too obvious decoration—a tray or folding tea-table—is more likely to remain with her. With this in mind, we come to the point of presents for two, for the groom has been much neglected and will welcome a share in the spoils. A breakfast service for two, a cocktail or coffee service, or a pair of travelling rugs, alike in patterns but different in colour, are suggestions that are certain to be successful. An umbrella for her, matching, except in size, one for him, (Continued on page 105)





ANTON BRUEHL

- On a cloth of shimmering cellophane over cloth of silver, designed by Joseph Mullen, the wedding presents are shown in their most flattering light. They include (from left to right) a pair of covered French crystal baskets (from Isabella Barclay). A set of modern service plates made of mirrored glass, designed by Helen Hughes Dulany (Altman). Flat crystal candelabra (from William H. Plummer). A crystal cocktail set for two (from Alfred Dunhill). High-ball glasses, mirrored ashtrays (Steuben Glass). An old Lowestoft tureen (Alice H. Marks). Two crystal compotiers (Libbey Glass Company). A white porcelain figurine and a silver coffee service for two (Rena Rosenthal). Silver and black lacquer vases (Lord and Taylor). Metal-banded cocktail glasses (James Amster). A pair of modern glass decanters (Steuben Glass). Two Sheffield silver ice-tubs (Olivette Falls)
- Opposite page: a charming faience breakfast service designed for two (from Mary Barlint)
- (Right) A crystal double bowl for iced fruits; set of hot hors-d'œuvres dishes (Alice Marks)



MARTINUS ANDERSEN



Take your  
own cure



TEN O'CLOCK SENDS YOU TO BED AT NONKANAWHA

NOTHING in life gives a more completely de luxe feeling than going off to take a cure, especially if there's nothing the matter with you. Those who leap on a boat for Aix or Vichy, or hop a train for White Sulphur at the first sniffle of a spring cold, have only our envy and best wishes. But there are times when you can't make the boat or train, but when the old get-away-from-it-all feeling is creeping upon you just the same. Those are the moments when your beautifully behaved offspring seem to turn into small fiends whose very voices rasp your ears, and the sight of Mary in the morning with her household list is a torture that just can not be borne.

For the exigencies of such crises, which seem to arrive regularly with the spring and the flowers, we have unearthed some pretty neat solutions that take you only a little way from town, or leave you in it, as you prefer. They are rest-cures, because rest is what you need, and they require only one week-end of your time in which to regain your peace of mind and bring new beauty to face and figger.

Elizabeth Arden has already taken this problem firmly in hand and worked out a Two-Day Health Program. You can't go wrong, because, to begin with, you have to go armed with your doctor's permission to go in for it, or else a doctor there looks you over to see that all is well. Each prescription varies entirely according to what kind of person you are, but you must start in the salon by being weighed and measured and prescribed for individually. After you have been put through some exercises, every hour of your next two days is planned—what you're going to eat, how many hours you're going to sleep, and what baths to take—all important factors in the régime.

There are all kinds of little surprises in this. You may have been eating what you considered three sensible meals a day, only to find yourself reduced to fruit and vegetable juices for the two-day plan, on the theory that your tummy needs a rest. An erring friend who subsists on black coffee, salads, and cocktails may have to have her maid pursuing



GO RUSTIC ON A PENTHOUSE

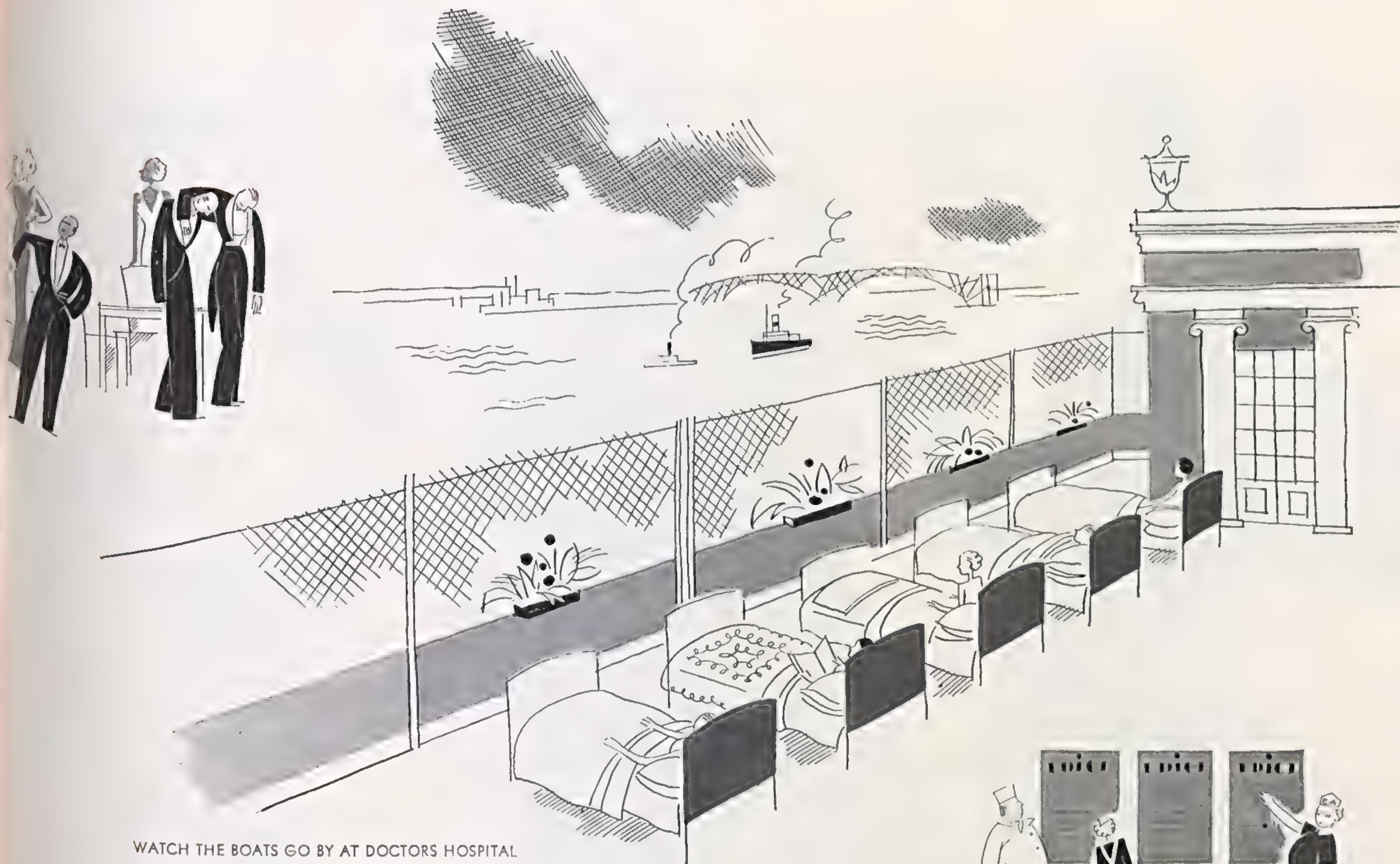


LOCK YOURSELF AWAY FROM THE FAMILY



RETIRE TO A MILK FARM





WATCH THE BOATS GO BY AT DOCTORS HOSPITAL

her every two hours with something new to eat. Three manifestoes are issued to you about your food during these consecrated days—one for your cook, on how to prepare it; one for your maid, on when to feed you; and one for yourself, on what it's all about.

And don't be under the impression that you can just laze around these two days. You have to work at this rest-cure! You may be awakened at seven in the morning to take certain exercises and deep breathing, or a bath followed by a brisk friction, then sent back to bed to sleep some more (and anybody who has ever had the courage to drag a protesting body out of bed at an early hour to do these things knows the divine reward they get in serene sleep when they creep back). And, at the end, you feel born anew. Your measurements are taken before and after, and the amount you can lose, if you want to, is something you wouldn't believe unless you saw all the records. It's best to take it up when your husband is away. Husbands can be a great trial while this is going on, we hear.

Of course, if you want to do it up thoroughly, you can firmly desert your family for the two days. Lots of women in New York go to Pierre's or the Plaza, take a room overlooking the Park,

tell no one where they are, and take such a cure. Or else, simply fall into bed and stay there. An ideal place to take a rest-cure that is a rest is Doctors Hospital, which is practically the most unhospital place in the world, as far as the way you live is concerned. Tell no one where you are going, and don't even have a telephone in your room. If you have very important messages, they can be brought to you. Don't take your maid with you, unless to arrange your own sheets and things on the bed, because you will be beautifully taken care of. Get yourself a room on the river where you can see the boats go up and down and occupy yourself with nothing more strenuous than where they may be going. Every morning and afternoon, you will be trundled right in your little bed, up on the roof, which is all decked out with flower boxes and hangs right over the river. You can have lights and massage and anything else that contributes to your comfort. Doctors Hospital has acquired the reputation of a haven of the rich, but its prices aren't a bit exorbitant for what you get.

But, suppose you have to stay right in your own domicile—or want to. If you have a terrace, and like to garden, you might follow the example of one young



ELIZABETH ARDEN'S TWO-DAY PLAN

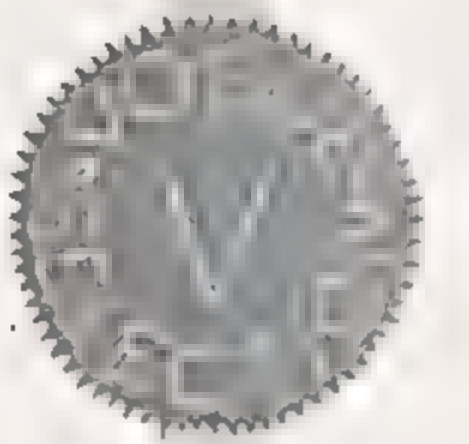
couple who every so often lock up all their town clothes and give the butler the key with instructions not to give it back to them for a stated time, no matter what pressure is brought to bear. Then they don shirts, slacks, and shorts, and go and dig in their garden and lie in their garden chairs, and go to bed at seven o'clock. Friends coming in upon them unawares think they have gone slightly mad, but that doesn't bother them a bit.

If you stay right in your own house for your rest-cure, you have to begin by being awfully firm about it. Lock every one out of your room, take the telephone off its extension, and don't emerge into family life except in case of fire or sudden death. Here is where all our practical suggestions come in. One of the best ways to start such a régime is to have some one come in and give you a colonic irrigation. This gives your insides a fresh start, so to speak. Of course, you can go to an (Continued on page 90)





# Vogue's Smart Economies



**SELECTED BECAUSE**—we believe in net as a spring dinner fashion (extreme left). Deeply flounced skirt with ruffles. Taffeta slip. From Jay-Thorpe; \$50

**SELECTED BECAUSE**—chiffon taffeta is new for cocktail suits. There's a white mousseline collar on the dress, back skirt fullness, and a waist-length jacket. Best; \$30

**SELECTED BECAUSE**—a sleeveless dress with its own jacket like this (first on opposite page) is a vital part of a sports wardrobe. Of washable suède-cord. The scarf buttons on. Women's and misses' sizes. Bonwit Teller; \$30

**SELECTED BECAUSE**—the second dress is one of those soft, washable sports frocks. Of angel-skin pure-dye silk crêpe. Best; \$20

**SELECTED BECAUSE**—this two-piece jacquard dotted crêpe dress (third) is in shirt-waist style; cord belt. Women's and misses' sizes. De Pinna; \$22.75

**SELECTED BECAUSE**—the fourth dress has a softer feeling that makes it appropriate for many kinds of wear. The yoke is faggoted. Cape sleeves. Of crayon crêpe (a washable silk and acetate). Altman; \$22.75

## •WHERE AND HOW TO PURCHASE

No matter where you live, you can buy Smart Economies. On page 127 is a list of the shops and cities where they are available. If none in your town appears on the list, write to Vogue, 420 Lexington Avenue (please enclose a stamped envelope), and we will send you the name of a shop near you

J. PAGÈS. NY. 34

VOGUE'S FINDS OF THE FORTNIGHT FOR SPRING EVENINGS





VOGUE'S FINDS OF THE FORTNIGHT IN CASUAL SPORTS CLOTHES FOR ACTIVE AND SPECTATOR WEAR





# SHOP-HOUND

## Tips on the shop market

FOR more years than Shop-Hound is willing to admit, Bergdorf Goodman has been a purveyor of chic to the American woman. This shop has merrily gone its way doing more than its part to give our women a reputation for smartness. Bergdorf knows, for instance, that exterior chic depends in no small way upon corsetry. The form divine ofttimes is too well upholstered, with the aid of mushroom bisque and crêpes suzettes, and a corset—the right corset—can do much for a woman. So this shop hand-picked a corsetière of authority, and, with her as *generalissimo*, has opened a Corset Salon.

Do I need to tell you that perfection is the word to describe it? First, let us take the woman in the making—the débutante who has been going around without corsets. That's all wrong. Right here, the middle-age spread is born, which, like Fate, is relentless. Bergdorf Goodman has invoked, with the aid of Lastex satin and never-pull garters, a girdle for the young girl. It conforms and performs. It does not restrain, but retains—moulds without spoiling the lovely flowing lines of youth and ensures a slim figure beyond three score years and ten. This shop does not believe in bones unless your waist-line measures thirty-six inches. The stream-line is achieved in a smooth and happy way.

The bride will get a lot of fun in selecting her corset trousseau here. To go under the bridal gown is a white satin Lastex all-in-one which fits like the skin, from the net brassière to the garters. There is a Lastex girdle so suave she will never know she has it on except in the pride of possessing perfect contours. A sports corset, designed by a woman who majors in golf, excels in tennis, and rates a blue as a horsewoman. (Prices for these corsets are most reasonable—starting at \$7.50.)

- My next stop was at Zallio's (561 Fifth Avenue) where I lost my heart to the loveliness of the laces and marvelled at the believe-it-or-not stories that Madame Zallio told. She made a dinner-cloth once from an ancestral wedding nightgown, working it out with the addition of some of her own museum laces—with the name of the bride and

date (written in indelible ink in a flourishing script) forming the monogram. A conversational dinner-cloth, I'd call this, that only a sublime sense of humour could have imagined. Madame Zallio told me a fascinating story—why the leaf motif is used in wedding-veils. In the days of the Doges in Venice, a soldier went off to the wars, giving a wreath of leaves as his pledge of faith to his beloved. She pressed and treasured them—only to find after months had passed that the body of the leaves had crumbled away, leaving only the veins. Then she took up her needle and reconstructed those leaves—and, when her lover returned, she worked them into her wedding-veil.

- Mother of the bride—sartorially speaking—is next in importance to the bride herself. What did she wear—how did she look? This makes her one of my problems, so I went up to Saks-Fifth Avenue, where those in charge took me on without a qualm, saying, "Don't worry, mothers of brides are no problem here—they are a pleasure, and we do well by them." I sat back, at that, and this is what happened. Out came a grey-haired *dame* in a divine lace dress—just the colour of burning brandy, the most subtle and flattering colour these weary eyes have ever seen. I hung around until I learned all the facts of life about this exciting dress. In Calais are the only two machines in the world where this Chantilly lace is made. They are operated now, as they have been for past generations, with the pattern changed only once every five years or so. The McCarthy lace people (importers of no little renown) rushed this—a first edition of the new Chantilly pattern—immediately to Saks, who bought it gleefully and made it up superbly into this dress for mamma to wear at daughter's wedding. The dress has a panel train and a cape-like jacket that was inspired by the latest news from Paris, and combines elegance with chic for the woman who demands smartness, even if she is not slim. The price is around \$145. (Continued on page 89)

- Shop-Hound has dedicated her life to nosing around shops in New York. While she can not undertake shopping commissions, she will give information to any one who writes her, care of Vogue, 420 Lexington Avenue, New York City



# Bouillon's bracing invigoration!

To all who appreciate Bouillon at its ingratiating best, Campbell's offers supreme satisfaction. For Bouillon, to be "just so", requires the highest skill of the trained soup-chef. In Campbell's you instantly are aware of the full, fine richness and "strength", combined with the utmost nicety and delicacy of flavor.

Amber-clear . . sparkling . . invigorating, Campbell's Bouillon is the broth of choicest beef-blended with tasty herbs, vegetables and aromatic spices. As a prelude to a luncheon or dinner, it arouses appetite, benefits digestion. After a long motor ride or hours in the open it is a splendidly wholesome "bracer". Have it in your pantry, by all means!

EAT SOUP AND KEEP WELL



## 21 kinds to choose from . . .

Asparagus	Consommé	Ox Tail
Bean	Julienne	Pea
Beef	Mack Turtle	Pepper Pot
Bouillon	Mulligatawny	Printanier
Celery	Mushroom (Cream of)	Tomato
Chicken	Mutton	Vegetable
Chicken-Gumbo	Noodle with chicken	Vegetable-Beef
Clam Chowder		

LOOK FOR THE RED-AND-WHITE LABEL



# Campbell's BOUILLON





HOYNINGEN-HUENÉ, PARIS

## KNIT ONE, WEAR ONE

**K**NITTING has become a mania—a mania that is sweeping the country and leaving in its wake an incredible variety of enormously chic garments. Practically everywhere you go, you see smart women knitting feverishly away on bathing-suits, hats, shorts, gloves, and suits, and when the last stitch has been taken, there stand garments that are not only wearable, but that are loaded with chic.

Here on this page are two brand-new hand-knits from Paris. At the left is the love of the hour—the coolie coat, knitted with a natural coloured cotton that looks like humble string, and made along such simple sack lines that, given a reasonable amount of skill with the needles, you can finish it in short order. In town, wear it over a dark dress; in the country, with your light coloured cotton and linen frocks. The panama hat that you

see in the photograph is a charming Rose Descat model.

The lady on the right wears a hand-knit cotton blouse in the palest of blues. The scarf collar flaunts a monogram, and the below-the-elbow sleeves look especially young and amusing when they are pushed up above the elbow. Stitch and directions for this model are so simple that even amateurs at the knitting game need fear no complications. The dashing sailor is of panama straw and is from Rose Descat.

When you think of the long summer days ahead, you will probably want directions for making these garments, and you can get them by writing direct to Vogue (please enclose a stamped, addressed envelope) or to Altman in New York City, or Carson, Pirie, Scott in Chicago. Clark's O.N.T. Knitting and Crochet Cotton is suggested for both the coolie coat and the blouse.



# Weddings

*The rising tide of engagements gives promise of a gay and brilliant season of Spring Weddings. In this trend there are significant signs of recovery for while Love may laugh at Locksmiths it wears a grave and demure face when in the presence of Economic Necessity. To all these harbingers of a new era in Domestic Bliss we present our compliments and offer our services in the selection of the wedding papers, the jewels, and the silver to mark the Occasion and make it memorable.*



From the engraving of the invitations to the selection of the ring for the ceremony, this house can serve you and serve you well. Here families may choose with happy accord the traditional gifts of sterling silver from our magnificent collection of Gorham patterns. The groom may exercise his freedom of will in the selection of a gift for his bride and she, in turn, may begin her career of choosing for him. Together they may enthusiastically agree upon the gifts for their attendants; while the kindred, friends and well-wishers will find innumerable things to please them, and what is more important, the bride. To those contemplating gifts or matrimony, our booklet — An Invitation to the Bride — will be sent with our compliments, upon request.





W

EDDING ANNOUNCEMENTS

and Invitations follow a traditional form in their wording. Only in the choice of paper and engraving can the sender prove her taste and refinement. Strathmore Wedding Papers are the choice of fashionable brides. That is why they are carried and warmly recommended by leading engravers of wedding stationery.

Strathmore

W E D D I N G P A P E R S

STRATHMORE PAPER COMPANY...WEST SPRINGFIELD, MASS.



These are the perfumes originated by Hawes, the young American dress designer. Packed in spool-of-thread boxes, they bear the Gertrude Stein-ish names of "38 Periwinkles" and "Therefore." From Hawes, Inc., or Lord and Taylor

## ON HER DRESSING-TABLE

IT IS all very well to be told, in regard to beauty preparations, that time and effort are necessary if they are to work their wonders—all very sound and true. But, still, it's pretty satisfying and exciting to have something that manages to make a great improvement in your skin the first time you put it on your face. Helena Rubinstein has one like this. It is her brand-new Hormone Beauty Masque that she has just brought back from Europe, and what it does for your face is cause for loud hosannas.

It is a fascinating looking preparation, like stiff, pale pink jelly, and, before you use it, the jar is put in hot water until the cream becomes a smooth liquid, which is thereupon transferred to your face. Your face has been all cleaned and made ready for it, and the masque is put on with a little soft brush that comes with it. It stays on for twenty minutes or half an hour, and, when it comes off (by the simple medium of using cold water), you touch your face, and it feels like a piece of velvet, instead of the old skin you knew so well. And you have a glow that lasts for hours. In fact, you look even better the second day.

You can have the masque in very de luxe fashion at the salon, or buy it and put it on for yourself at home. Either way, it is a *succès fou*.

Another Rubinstein innovation is the Herbal Cleansing Cream, a cream that contains all those helpful and beautifying herbs that are present in the original herbal cream that so many women swear by. Not only does this cleanse your face beautifully, but it softens and does other good things as it goes. It makes an excellent night cream, too, for young skins, thereby effecting an economy on a superior type of preparation.

• Kathleen Mary Quinlan has always been known as the pioneer in working on behalf of the eyes, those so-famous windows of the soul. Now, she has assembled her four most famous eye preparations into a smart, compact eye kit that is just appearing

on the cosmetic counters. There are the eye packs, those sachets of herbs and flower petals that go over your eyes like a benediction, soothing and resting them when they are strained and weary. There is the eye bath that cleanses and refreshes. The eye cream to put on at night, to ward off wrinkles. And the astringent to tone and firm the tissue around the eyes.

These are not to be regarded in the light of regulation beauty preparations. Miss Quinlan has a versatile array of these, to be sure, with dazzling eye shadows and mascaras. They are, rather, medicated preparations intended for the general well-being of the eyes, the sound, helpful type of preparation that typifies this specialist's attitude towards beauty.

• The beauty establishment of Dr. Greene offers you a sound, scientific sort of facial treatment. The Rudeman preparations, made famous by Mrs. Leslie in London, are used here in a quiet, pleasant salon. The first move in this procedure, and a wise one, is to relax you with an electrode massage. Your face is examined with a magnifying glass to see exactly which treatment you require. There is one for every type and condition of skin, and it includes a specially chosen mask—the mild milk mask, the astringent, the bleaching, or, for very sagging conditions, the firmative mask. The Rejuvenal Liquid Cream is a refreshing concoction that works like a charm on wrinkles and dry skins, and the "mas-sagette" is a splendid manipulator for home treatments. The house of Greene is also justly proud of its expert hair tinting, which has won it an enthusiastic and faithful following, and their hair stylist, Mr. Williams, has innumerable ideas on how to cut and shape your locks.

• Martha Matilda Harper, whose name is associated in most of our minds with the beautifying of our hair, has added to her cosmetic series a group of new vanity accessories turned out in black and silver. There are vanity-cases, hair sticks, and (Continued on page 90)



# The reasons women give for preferring Camels

WOMEN seem to want three things in a cigarette—that it doesn't make their nerves jumpy, that it is mild without being flat, and that it has a smooth, fine flavor they don't tire of.

That is why they like Camels so well.

"I never tire of Camels' taste nor do they get on my nerves," says Mrs. J. Gardner Coolidge, 2nd.

"Camels certainly prove that a cigarette can be mild with-

out being flat or sweetish," comments Mrs. Thomas M. Carnegie, Jr.

"The taste of Camels is always delicious," says Mrs. James Russell Lowell, "and they never get on my nerves which I consider important."

Of course it is important. No one wants jangled nerves. Smoke Camels and you will appreciate why Camel pays millions more for its tobaccos.



*Washington*

"I thoroughly enjoy smoking a Camel—it relaxes me—and I don't tire of their taste."

MRS. HAMILTON FISH, JR.



*Boston*

"I like Camels best because they are rich and mild and don't make me nervous."

MRS. POWELL CABOT



*New York*

"There must be better tobacco in Camels because I never get tired of their smooth, rich flavor."

MRS. ADRIAN ISELIN, II

Copyright, 1934, R. J. Reynolds Tobacco Company



**CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS THAN ANY OTHER POPULAR BRAND**



# "INSPIRED



● *Miss Hattie Carnegie*, whose smart gowns set the fashion for many of New York's most brilliant social affairs, says: "The new Dodge is a triumph of inspired styling. It has beauty . . . sleek design . . . and luxury!"

● Yes, Miss Carnegie — but Dodge has so much more! Many who see this new, bigger Dodge for the first time can scarcely believe that it actually costs just a few dollars more than the lowest-priced cars!

It offers so much in luxury. So much in comfort and driving ease . . . in safety and economy. And it has many surprising new features that are not found in even some of the highest-priced cars.

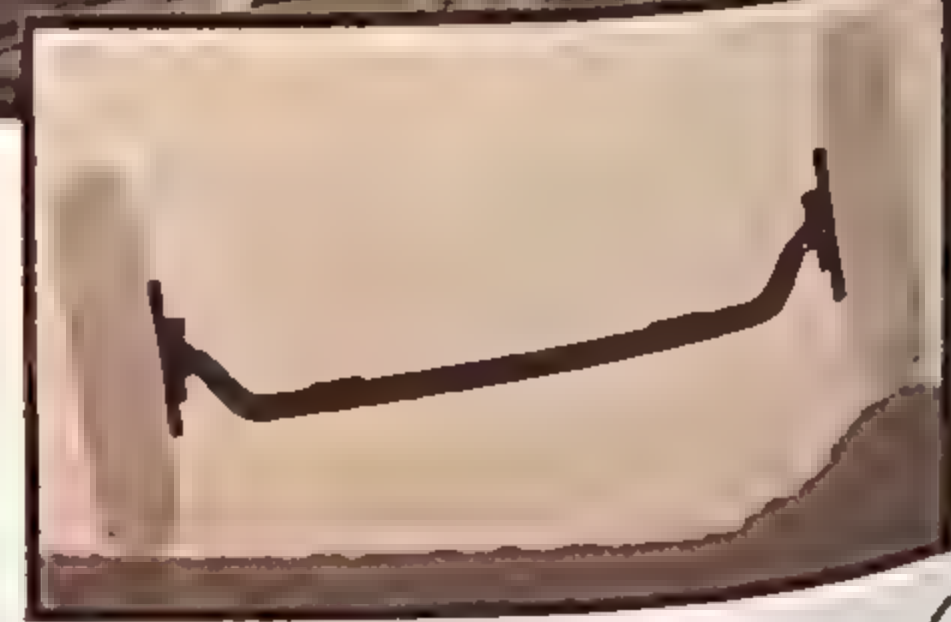
Any Dodge dealer will be glad to explain the fascinating "Show-Down" Plan. It is the modern way of comparing automobiles point by point.

**DODGE BROTHERS CORPORATION**

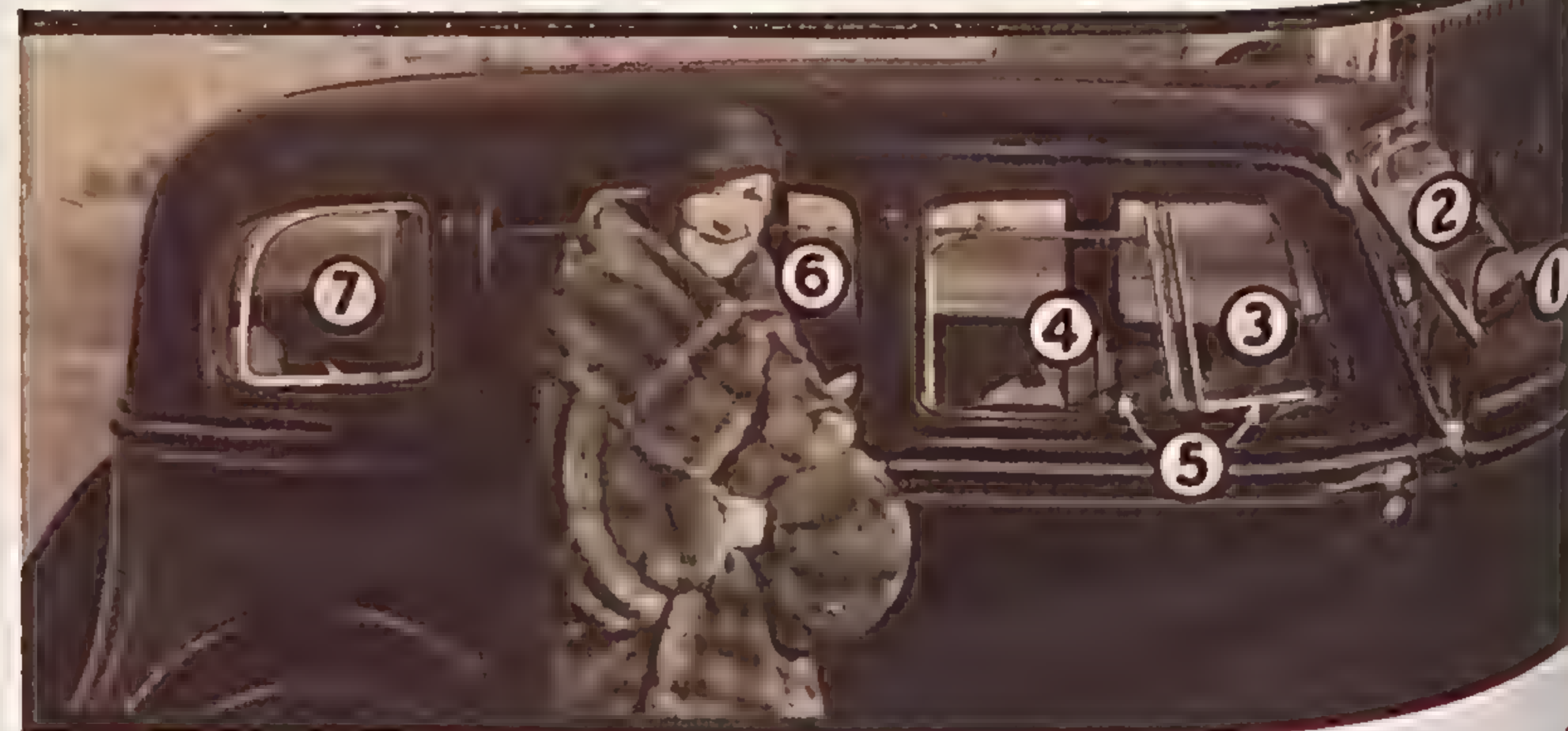
Advertisement endorsed by Department of Engineering, Chrysler Corporation



● *Mrs. Natalie J. Van Vleck*, widely recognized as a talented portrait painter, says: "To handle color generously and yet keep it within bounds is a distinct achievement. The Dodge designers have created color schemes that are a delight and which yet are restrained and in the realm of good taste and artistry."



● *Miss Dorothy de Milhau*, of New York and *Miss Polly Lieber*, of Philadelphia show how Dodge "Floating-Cushion" Wheels make rough roads smooth (left, above). When one of the front wheels strikes a bump, the wheel alone rises, leaving the body of the car at the same level. You don't feel bumps or jars.



● *Miss Blanche Bates*, celebrated actress, examines the new Dodge "7-Point Ventilation". (1) Cowl ventilator. (2) Windshield window opens by means of a crank on the instrument board. (3) Front half of forward window swings open in "butterfly" fashion. (4) Rear half raises or lowers independently of forward half. (5) Both halves may be locked into a single unit and raised or lowered as an ordinary window. (6) Rear door window raises and lowers. (7) Rear window has "butterfly" draft control. "7-Point Ventilation" is a perfected method for thorough ventilating in all kinds of weather.

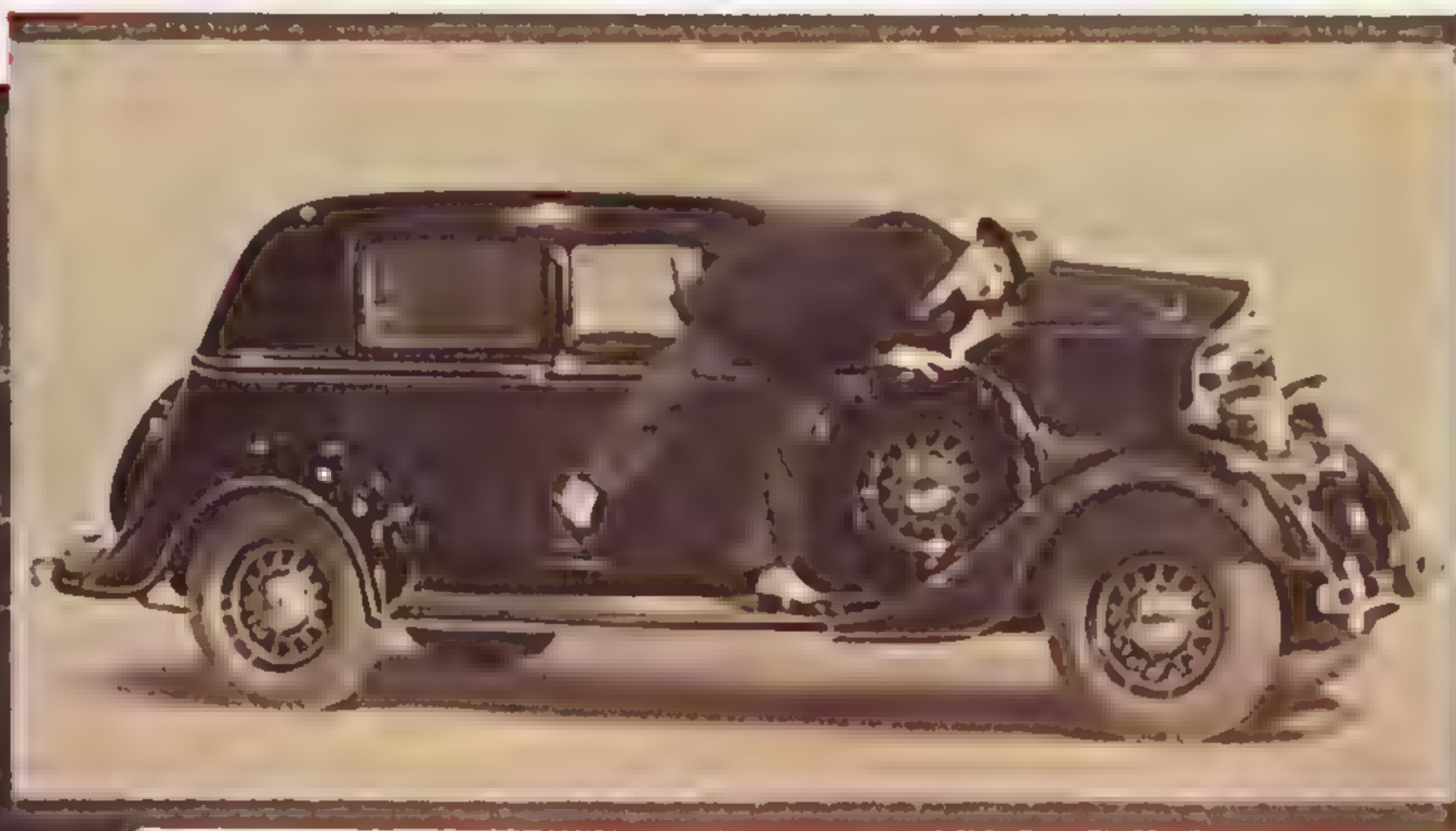


# STYLING //

says Hattie Carnegie



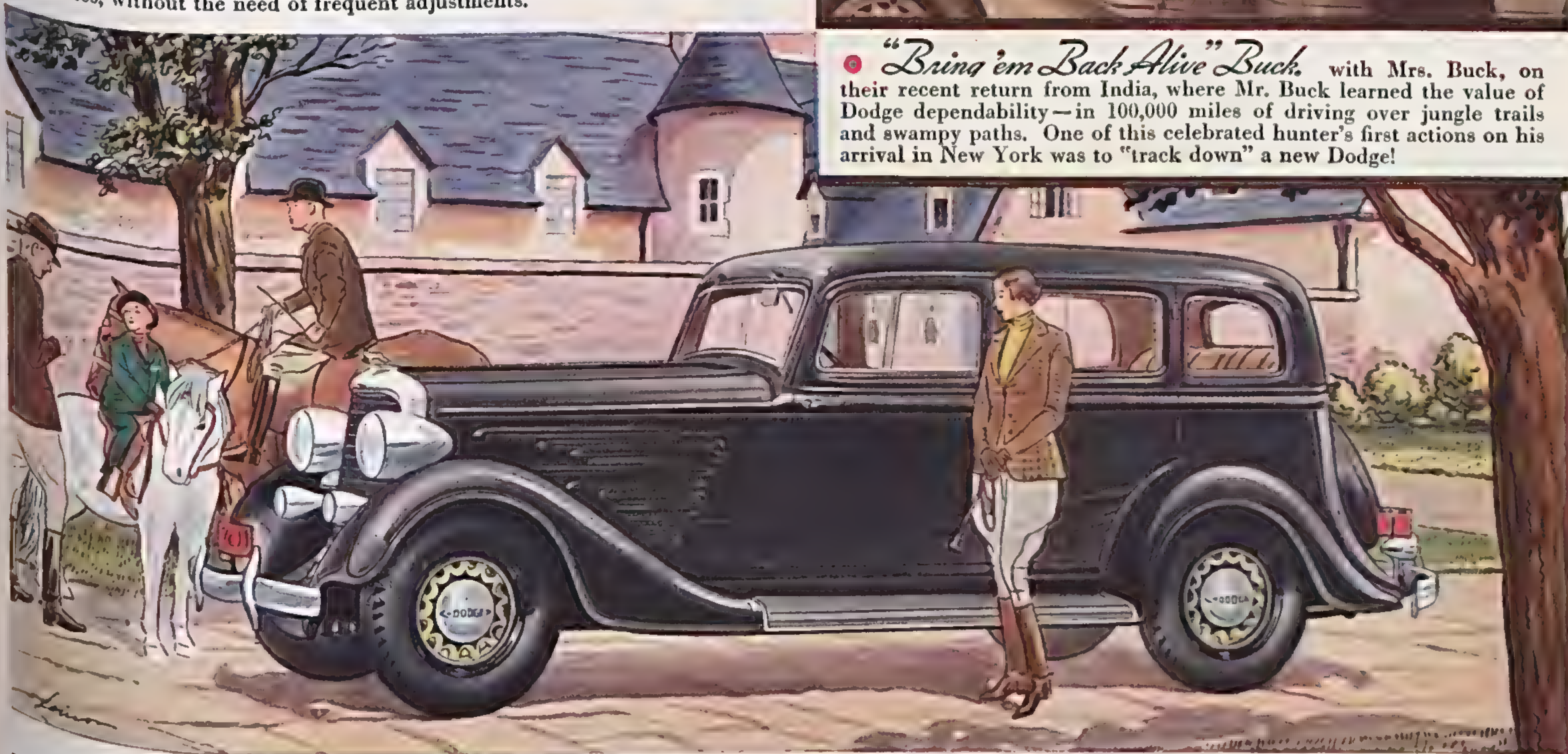
• *Mr. Sydney S. Breese*, noted engineer, with Mrs. Breese, at a device which shows how the pressure of Dodge hydraulic brakes is always equalized—cannot be otherwise. You are sure of positive, safe brake action at all times, without the need of frequent adjustments.



• *Mr. Rafaelo Diaz*, famed star of the Metropolitan Opera, tests Dodge Floating Power engine mountings. They smother engine vibration completely; do not permit them to be transmitted to the frame or body of the new, bigger Dodge.



• *"Bring 'em Back Alive" Buck*, with Mrs. Buck, on their recent return from India, where Mr. Buck learned the value of Dodge dependability—in 100,000 miles of driving over jungle trails and swampy paths. One of this celebrated hunter's first actions on his arrival in New York was to "track down" a new Dodge!



Dodge four-door Sedan \$745 F. O. B. Factory, Detroit. Special equipment extra.

NEW *Bigger* DODGE only \$645\*

STILL JUST A FEW DOLLARS MORE THAN THE LOWEST-PRICED CARS

• 117-inch Wheelbase: The Coupe \$645; Coupe with Rumble Seat \$695; Two-door Sedan \$695; Four-door Sedan \$745; Convertible Coupe \$745. 121-inch Wheelbase: The Brougham \$835; The Convertible Sedan \$875. \*All prices f. o. b. factory, Detroit. Special equipment extra. D





## AGAIN IN DEMAND...THE WORLD OVER

In the last eight months, more and more requests for BUDWEISER have been received from every civilized country in the world.... In the fourteen years that American beers were off the market, these foreign countries still had their own good beer. Yet, after fourteen years, they again single out BUDWEISER among American brews, because it has an unforgettable personality—identified with the fine art of living the world over....The biggest-selling bottled beer in history and the demand for BUDWEISER quality built the world's largest brewery . . . . . Order by the case for your home.

*For those who make living a fine art...*

# Budweiser

KING OF BOTTLED BEER



A N H E U S E R - B U S C H . . . S A I N T L O U I S



## SHOP-HOUND

(CONTINUED FROM PAGE 84)

• Whether your future lies (after the momentous plunge) in New York City or in one of the far-flung corners of Long Island, you will feel superior and securely immune to any criticism if some of the so-important details of your trousseau were worked out with Kargère (660 Fifth Avenue) as their alma mater. Monsieur Kargère—working hand in glove with his mother in Paris—has long been famous for exquisite underthings. He showed me one nightgown that is my idea of the last word in insidious charm. It's made of star-flecked chiffon with a blue yoke above a peach skirt—even a Quaker would be tempted by such blythe husysm. This costs about \$26.50. Besides such well-known staples, he has imported a soul-satisfying collection of classic sweaters and blouses that have the special individuality only the French can achieve. Ever since I saw a fleecy hand-knit sweater vertically striped in tricolours on a pale grey ground and buttoned up the front by chaste white buttons to the shirtmaker collar and navy-blue tie—I've forgotten completely the "thou shalt not covet" commandment. It costs about \$36.50. Another charmer which will quicken the pulse of your spring costume is a crisp blouse of *bis* coloured linen, seamed across the back yoke and down the front placket with fag-goty hemstitching, and with myriads of tucks and a trim stand-up collar finishing it off. It costs about \$19.50.

• When I dropped in on Mrs. Howard, in her restful little shop at 38 East Fiftieth Street, I found her knee-deep in chiffon—yards of it to the left of her and bolts of it to the right of her. She was creating a "portrait gown" for one of her patrons who saw, admired, and desired a flowing dress like the one the Crown Princess of Italy wore in her portrait by Styka. She knew who to pick out to reproduce all the loveliness of that gown—Mrs. Howard, of course. This is a straight tip to the bride who is going to sit for her portrait. Mrs. Howard's prices begin at \$125.

• I have always felt kindly towards those publicity-shy couples who just sneak off and become One. So does Charliane (534 Madison Avenue). The justice-of-the-peace brides know it (they, too, want something special). Madame Charliane showed me a suit that I would choose for such an occasion—of green crêpe cuffed with fox and with a fan-like scarf of Paisley design, which slings over your shoulders and matches the blouse. It costs in the neighbourhood of \$65. I'd call this costume pretty swish for a girl who throws down her bridal bouquet to Fate without benefit of satin, tulle, and orchids.

• Bournefield (2 East Fifty-Seventh Street) was just a name to me until recently. I went up for a call at this intimate little shop—now I list it among my discoveries in chic. Such things—such robes—such underthings—such lovely linens! A hostess gown of summer velvet (peach coloured dots on a crisp white organdie ground) is a thing of cool beauty to

slip into on a hot night for a *dîner en famille*. About \$59. A ruffled, flowing gown of pastel chiffon; one of flowered chiffon with velvet ribbons; a more important one of ruffled lace; a trim, tailored robe in giddy candy stripes—all of these are my idea of what negligible negligés should be. (Prices from about \$20 to \$125.) A robe of white Shetland wool lined throughout with georgette crêpe, which also makes a tucked collar—such is my beloved! About \$55.

• It's none too easy to get used to a new name, but the French Bootery (586 Madison Avenue) helps out by putting your new initials on your going-away pumps. They are not just plunked on any shoe, but are put on a specially designed model. The little metal disk for the engraving goes on the outside of the vamp and is the climax to the band that curls around your foot. These cost about \$15, engraving and all. The same shop will do up a bridal party (dyeing all the slippers free of charge) with true *éclat*. For the bride, the French Bootery suggests a slipper of white satin banded by a narrow row of pearls and costing about \$17.75.

• Russ Russell (501 Madison Avenue) is a mad genius in the hat world who now does your head up in cellophane! His huge black cart-wheel of this insidious material is made more heady by the yellow (or any colour that expresses you) ribbon that is wound round and round the shallow crown. Wear it with an earward list, and watch the eyes turn your way. Price, about \$18.

• I found a wedding present that I'd like for myself—with or without benefit of wedding bells—at the Hampton Shops (18 East Fiftieth Street). It is a side-table of yew that has been copied exactly from an old English sewing-table with a box-like arrangement on one end that would make a handy catch-all for untidy souls. Even to me, this is a find, and I spend my life prying and appraising. About \$55.

• Here is the perfect groom-to-usher gift, at Abercrombie and Fitch's. It's a tiny silver cylinder into which your driver's licence and such ilk curl up tidily—attached by a chain to the ignition key. No longer need men be defensively nonchalant when faced with one of our modern problems—the traffic cop. About \$5.

• André Balod (38 West Fifty-Sixth Street) is a tailor who combines old-world conscientiousness with our new-world efficiency. He makes everything to order, with the completed garment delivered at your door about two weeks after you see the rough sketches. I saw one suit of thin wool still in the chalk-and-pin state, and even then it showed its special individuality. The tunic-jacket—buttoned up the side and Russian in feeling—matched the half-tunic of the skirt (rather like an apron worn backwards). Such innate elegance as this would be a blessed relief to a (Continued on page 112)



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Havre, Cherbourg, Bordeaux and Marseilles... gateways of France through which the world passes... from the corners of the earth they come... on business... on pleasure ▼ Some seek the quiet coolness of the channel resorts... Normandy, tranquil and proud of her heritage... Brittany, the land of granite spires... those who seek the sparkle of life, Paris, the gay, the ever youthful ▼ The spas of Vichy, Aix and Vittel will renew your body and soul... sunshine and the whole Cote d'Azur is waiting for you—where the sea is bluer than the blue of the sky and the sunshine soothes and caresses! ▼ Unchanged for centuries, the spirit of France is calling you... from the Strait of Dover to the majestic Pyrenees, from rugged Brittany to the beautiful Vosges ▼ Hotels of all grades... cosy little inns all along the way... food unsurpassed and inexpensive... your local travel agency will help plan an itinerary.

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Photograph of KATHLEEN MARY QUINLAN  
by Baron de Meyer, Paris

*"I have shown so many  
women the way to beauty"*

"I have seen so many, many, dull, tired complexions come alive with radiance and freshness in my Salon that I want to tell every woman—

"*'You can work the very same miracle in your own home, by the faithful use of my preparations.'*

"I have created each one with the greatest care . . . using both the curative herbs of Nature and the great discoveries of Science to give you new, sure ways to smooth and refine your skin to a young, satiny freshness. Choose now to be lovely!"

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#### FOR COMPLETE CLEANSING

**Cleansing Cream**—A delicate, instantly liquefying cream that goes deep down and thoroughly cleanses each pore. \$1.00, 1.75, 3.00, 5.50.

**Skin Stimulant**—Removes every trace of cleansing cream, "wakes up" your skin and stimulates the circulation. \$.85, 1.50, 2.75.

#### FOR SCIENTIFIC NOURISHING

**Skin Youth Cream**—An exquisitely light nourishing cream to give a smooth, velvety skin. \$1.00, 1.75, 3.00, 5.50.

**Violet Astringent**—Beautifully refreshing, fragrant with violet. It will refine your pores and freshen and firm your skin. \$1.00, 1.75, 3.00.

#### FOR A YOUTHFUL THROAT LINE

**Persian Muscle Oil**—Fresh and pungent, this stimulating oil tightens muscles into firm young lines. \$5.00, 9.00.

**Astringent Cream**—To banish the "crêpy" look under your chin. \$2.00.

#### FOR YOUNG EYES

**Eye Packs**—Nature's own soothing herbs in packs that relieve eyes burning with fatigue. Excellent for a puffy condition. \$3.00.

**Eyelash Cream**—To make lashes long, dark and luxuriant. \$1.00.

**Eye Shadow**—Gives your eyes a mysterious subtle charm that is irresistible! Some of the shades are full of silver sparkle! \$1.50.

#### FOR QUICK REJUVENATING

**Strawberry Cream Mask**—Magically youthifying. In twenty minutes, this satiny pink mask removes lines of strain—gives your skin the freshness of youth, radiance and allure! \$5.00, 10.00.

**Facial Oil**—A delightfully fragrant oil of herbs and flowers, that keeps your skin as smooth as satin. \$1.50, 4.50.

#### FOR EXQUISITE FINISHING

**Make-Up Lotion**—Prepares your skin exquisitely for powder, leaves it an even, pearly skin tone—yet does not look made up. \$1.50, 2.75.

**Poudre des Perles**—For the woman who demands a superlatively silky powder—delicate, flattering, luxuriously perfumed. \$3.00.

All the better stores have my preparations and my booklets that tell you how to choose them and how to use them. Or you may write to me direct at my Salon—655 Fifth Avenue, New York.

*Kathleen Mary Quinlan*

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Kathleen Mary Quinlan, Inc.

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 88)

eye-shadow cases. Incidentally, the eye shadows from this maker are made in fascinating shades. (There is a sky-blue that does glamorous things by night.) But, the triumph of all is a mascara box like a square lipstick, and scarcely any larger, complete with its brush. Of course, the ensemble idea is important in your cosmetics, as it is in your clothes, and here you have everything you could possibly want, all done up alike. You can buy these new accessories in the Martha Matilda Harper shops or in many of the better department shops where their preparations are carried.

• Practically the most amusing soap in the world has emerged from the Kerk-Guild. These are the Three Little Pigs and the Three Little Ducks, fat little pigs in pink and white and very high-hat little ducks in white and yellow.

low. They are so much fun that they will probably remain in the nursery instead of being laved away in the bathroom, although they are perfectly safe to give to your young for practical usage, as they are made of domestic Castile soap. To be had at the toilet-goods counters of most department shops.

• If you like the fresh, clear scent of pine in your bath, then the Novopin bath preparations are your dish. For these, whether you choose their pulverized, liquid, or tablet versions, are made of honest-to-goodness pine extract from trees in the Tyrolian Alps. Consequently, when they are dissolved in water, they release a refreshing, true pine odour and have a soothing effect on your tired nerves. Suggested as a prelude to a spring evening, when you want to be as fresh and new as the season itself.

## TAKE YOUR OWN CURE

(CONTINUED FROM PAGE 81)

establishment for this, but there are plenty of people who will come to the house and stay afterwards to give you a massage, after which you can sleep as you probably haven't slept since nursery days.

There is, also, a miraculous contrivance known as a Vapor Bath, which you can buy and use as part of your cure-at-home. It is a sort of gentle Turkish bath, and you sit under a tent-like garment while the vapor rises up around you and gets all the impurities out of your body and soothes your nerves no end. Pat yourself over with eau de Cologne afterwards and get into bed in a becalmed and relaxed state. Physicians recommend this, so you are safe. Another type of bath that works quite the other way is the salt bath, which requires no more than a bowl of salt, but which figures largely in the régime of many health resorts. Stand a mixing bowl of coarse salt beside the tub and put enough water into it so you can pat it onto your body. Then, give yourself a good rubbing all over—get some one to do your back for you, because that is important. Then lie down in a lukewarm tub, salt and all, and relax. Take a final shower, warm, then cool, and give yourself an alcohol rub, and you emerge as full of energy as a dynamo. This is no bath to go to bed after. Go out and walk twice around the reservoir, which should figure in your régime anyway.

#### REST AND DIET

Of course, we prescribe no specific diet, as that is a physician's province. But, during your rest-cure, eat simply and little. Have clam-juice, and lots of green salads and vegetables and fresh fruits and such. You might give up tea and coffee—and certainly liquor!—during the cure period and drink instead the Joyz Maté that people are talking about. It's the South American tea made of herbs that they've been drinking there for generations. Peons can subsist on its brew from the early dawn when they go to work till late morning break-

fast. It's a bracing sort of drink, but soothing, withal. Have your meals in your room, of course, preferably in bed, and don't occupy your little head with any serious problems. Let world affairs take care of themselves for a while and keep the newspaper off your breakfast tray. If you want to read, pursue such delightful trivia as the new book *Bed Manners*. But, mostly, just lie.

#### GETTING AWAY FROM IT

Of course, there are many places to go out of town, where you really do get away from things. One such is Nonkanawha, up on the Hudson. You can't even get in there if you are ill—it's purely a rest-cure, but what a place to rest! You are a pampered doll from the time you enter its portals. The breakfast trays are such as to encourage you to begin a new day, and the service makes you cast slighting eyes at your own household. Of course, there are lights and massages, and such to be had there, if you want them. You always dress for dinner, after you get rested enough to want to go down-stairs, and it's all like a party. But come ten o'clock, and the night is over. You can't linger even a minute, because they turn all the lights off on you and shoo you up to bed where, indeed, you should go at that hour.

If you repair to a milk farm for the week-end to rest (and, incidentally, to reduce), you are given an irrigation, put to bed, and then fed milk all the time you are there. It may be buttermilk, if you are fat, or just plain milk, but quarts and quarts of it, with maybe a graham cracker to relieve the monotony. Not only do you feel rested and refreshed when you get out of this, but your skin looks that way, too. At one such farm, where lots of stage and movie people go, John Barrymore reacts to milk or how many glasses La Gish got down. Mind you, we don't recommend taking off for such places, however, until your doctor says it's O. K.





### DOWN THE AISLE OF ROMANCE

Long before the strains of the wedding march greet the eager ears, there are days and weeks of feverish planning and preparation. First harbingers of the high event, the invitations. And following in their train the host of acknowledgments as the tide of gifts sets in. For these, and all important announcements of the occasion, the fine papers from the house of Crane are suited both by tradition and texture. • Crane's Kid Finish is the time-honored choice

for the invitations. It is now offered in Naturel, a warm, white shade, and in three sizes: Royalty, a generous sheet folding once and lending itself to engraving in the larger styles; Park Avenue, enclosing the sheet unfolded; and Westminster, a folded sheet of the English type. Crane's Kid Finish Naturel also affords a handsome background for the bride's monogram or new house address. • MADE IN DALTON, MASSACHUSETTS

*Crane's*  
FINE PAPERS



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# Fostoria



THE GLASS OF FASHION

## BRIDES CAN'T SNEEZE

(CONTINUED FROM PAGE 67)

I walk down that aisle. I might even sneeze a little sneeze. Brides can't giggle, and brides can't sneeze. Why not take it into consideration, Mr. Benda, and rig up some really smart bridal masks? You could paint shy, lily-may-droop mouths for those brides who just can't hide their triumphant smirks. After all, a girl ought to look her best on her wedding-day. Fix me up a beatific, divine expression, Mr. Benda. I'll order three. Just in case, you know. Preparedness for brides, that's my motto. You might even build up quite a profitable little side-line for bride's dads. Fix up a sort of sorry-to-lose-my-child one for Dad.

### THE LAST LUNCH

I wonder if those pictures I had made will be any good. Nobody ought to have pictures made on an empty stomach. Well, practically empty if you don't count three thimble sandwiches and a couple of high-balls. God knows I wanted more, but Ossie wouldn't have understood it if I had ordered filet mignon and fresh pease. After all, it *was* our last lunch together, and the filet mignon would have been flaunting things in his face. Green pease just didn't fit into the picture of two broken hearts, eating, I mean beating, as one. I know my rôles. I'm probably the best actress in New York City, and I've never even been on a stage. Anyway, I was misty-eyed over the caviar and even managed to drop three tears into that hellish concoction of gin and God knows what. That satisfied Ossie.

So few women know anything about making a man feel important. That lunch was a Boy Scout act, or something. I didn't feel weepy. I realize full well that Ossie would make a rotten husband. He's swell to get emotional over, but he couldn't buy that mink coat for me, not even if I came right out and asked him squarely for it. Just came right out and said "Ossie, I want a mink coat." He couldn't buy it for me, not Ossie. But he does look slick on the other side of an avocado, and a woman has to have somebody to eat lunch with. Besides, he lets me be neurotic all over the place if I want to and never once says "Damn it all, Gwen, quit your acting." No man ought to spoil a girl's act that way. He was probably as hungry as I was, but Ossie has got a sense of the fitness of things. We couldn't sit there and eat a square meal, knowing all the time that it was our last lunch together. At least, until I get back to town. Ossie is a wizard when it comes to knowing what to say at Propitious Moments. Lord knows, such times are rare enough in this hectic age. And, as Mussolini would say, it is a very bad thing for a nation when there is a depression in Propitious Moments.

### HOW TO DEAL WITH ALSO-RANS

I hope my ring shows up in the picture. I want Ossie to see it when it is published in the paper. It will make him realize how precious I am. After all, it is something to be a girl who has got a ring that shows up even in a newspaper picture. I hope

Ossie realizes that I'll really be much more in demand now than before I was married and that if he slacks up in his calls I really won't notice at all. Surely he realizes that. "I shan't be able to see you as much, dear old Ossie. You know, obligations, parties, yachting trips in the summer, the Riviera. . . ." I think he got the drift. Let's see now, what did he say when I said that? Oh yes, I remember now. Yes, I'm sure he got what I meant. He'd be a fool not to call me any more. I'm sure, perfectly sure, he appreciates that.

Besides, I can call him then. He'll know that I'm only calling because I feel sorry that I couldn't marry him. Poor Ossie. It'll be like Lady Bountiful calling him up and asking him to tea. I doubt if I'll even have time to call very often because, after all, I'll have a million demands on my time. A gracious young matron. That's what I'll be, and I can afford to take pity on Ossie and ask him up to the apartment occasionally. There's nothing wrong about that. The Gary-kin can do no wrong, can do no wrong, can do no wrong; the Gary-kin can do no wrong, so early in the morning. I told Ossie that I never wanted to make a blot on the Gary escutcheon. Even at that, Ossie would only make a very small, neat blot. But I don't even want a neat blot to stand between me and that mink coat. Ossie says that I have more conventions than Atlantic City, but I don't see why a girl gets married unless it is to show that she has a few conventions.

I've got a good mind to jump out and see if I can get tickets for "Dods-worth" to-night. I'm a bride, am I not? And brides are supposed to be humoured on their first night, are they not? After all, it's my life, is it not? No girl ought to start her married life out all wrong, ought she? What time does that damned train leave to-night? Let's see, the curtain goes up at eight-thirty. Let's see now. I wish I had a pencil and piece of paper. Where could I have put the pencil when I reached the church? Stuck it behind my ear? Wouldn't that have been a sweet picture?

### BRIDES CAN'T POWDER

This wedding-dress is the most futile thing I ever saw in my life. No pockets. No place to put a compact, no cubby-holes for pencils. The next time I marry, I'm going to have a dress made with pigeonholes in it. After all, I'm still a person. I still need things. Why, they even treat corpses better than brides and bury little things with them. There are no pockets in a shroud. No pockets in a wedding-dress, either. And God knows, I do need some powder. The most critical time in my life, and nobody seems to care whether I have a powder-puff or not. And just look at all the times when I haven't cared a damn about how I looked and I'd catch a glimpse of myself in a mirror, as radiant as an expectant mother. That time at Teeny's hunting-lodge when there wasn't a thing in sight but moth-eaten old codgers and a couple of elk's antlers. I didn't give a fig whether my nose was shining or not, and (Continued on page 94)

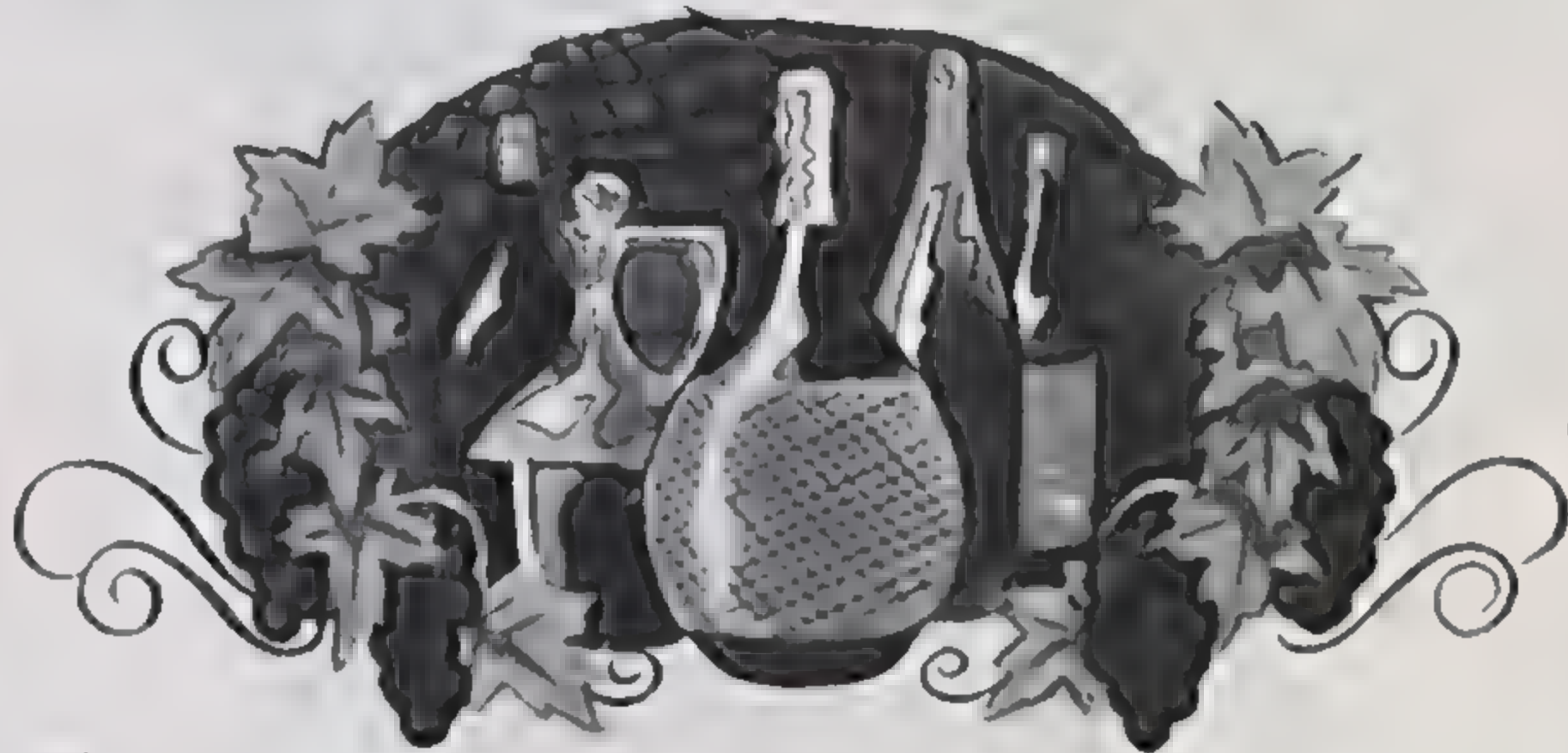


★ WHAT WINES  
for each course

★ WHAT GLASSES  
for each wine

★ HOW TO BUY  
wines intelligently

# WINES



HOW WHEN AND WHAT  
TO SERVE  
*Compiled from*  
WORLD SOURCES

★ 34 RECIPES  
for wines in cooking

★ THE ETIQUETTE  
of serving wines

★ HOW TO KNOW  
the world's greatest wines



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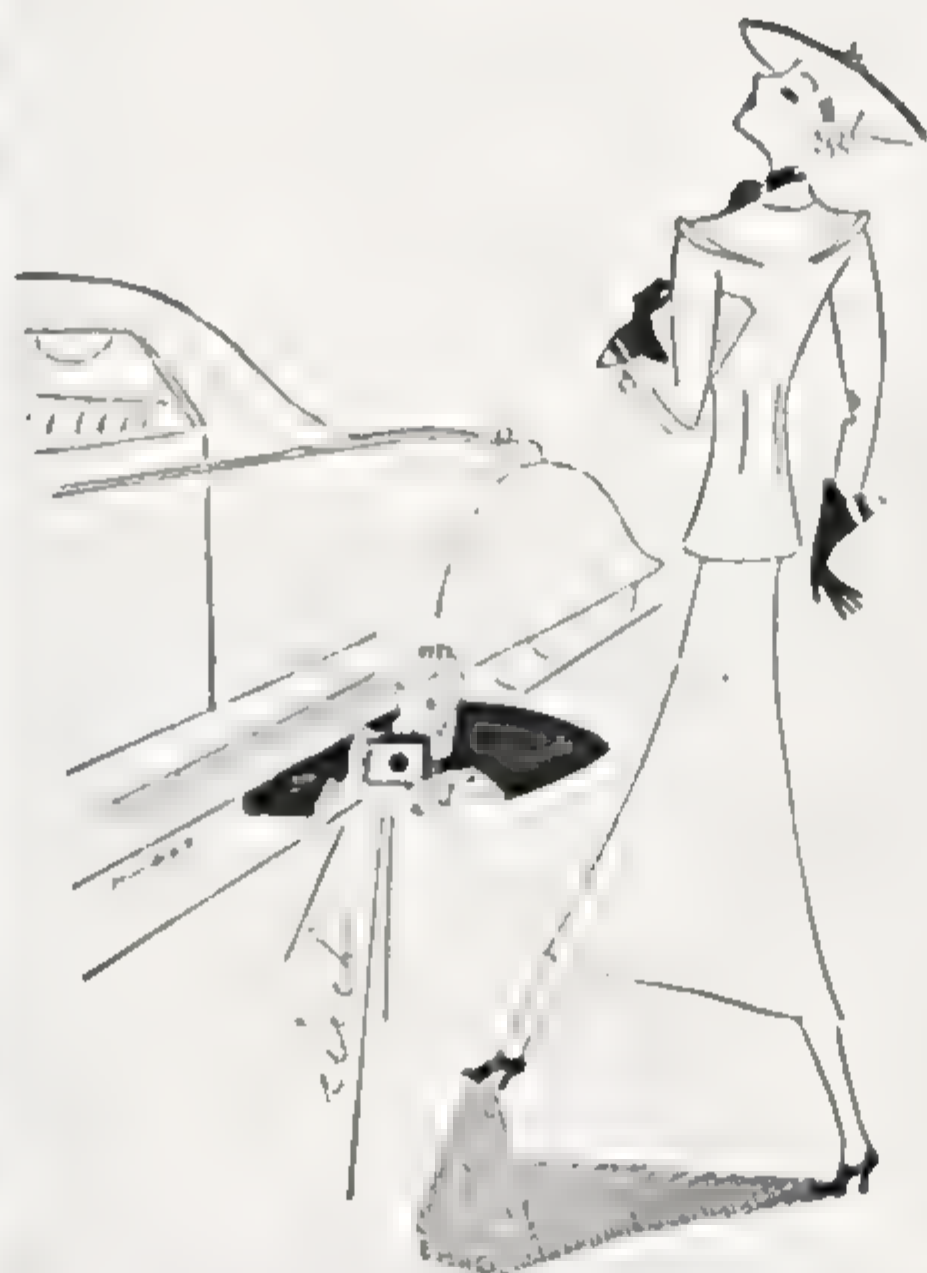
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# SHOE-SHOTS BY Stetson



**ABOVE**—The open season for whites, again. More open than ever, we'd say, looking at perforations, eyelets and cut-outs all present in this Stetson white grain calfskin shoe. So good a model we've made it, too, in black, blue and brown calf.



**BELOW**—Yes—for a formal print—the sleek-and-simple dress shoe. Like this high-heeled kid T-strap with pointed stitching to make your foot look slender. Black for now; white with cotton prints later on.



**ABOVE**—A bit on the sporting side, these casual sandals, but entirely correct for knocking about town in your tweeds. Wear them in tan Norwegian Grain Calfskin . . . or white Mandrucca, if you're looking at a white coat about now.



*Because they are beautifully designed—and no less well made—Stetson Shoes are bought by smart women everywhere, are sold at these fine stores across the country:*

Upper and lower models have PYRAHEELS . . . using Dupont's new scuffless heel-covering

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ALTOONA, A. Simon & Co.	FLUSHING, L. I., Harry Sachs	PORTLAND, ORE., The Stetson Shoe Shop
BALTIMORE, O'Neill & Co., Inc.	GREENWICH, Favorite Shoe Store	PUEBLO, Crews-Beggs D. G. Co.
BINGHAMTON, Parlor City Shoe Store	HARTFORD, W. G. Simmons Corp.	READING, Kathryn M. Anderson
BOSTON, Jordan Marsh Co.	KANSAS CITY, Will M. Brown, Inc.	ROCHESTER, MINN., Baker & Steinbauer Shoe Co., Inc.
BOSTON, Stetson Shoe Shop	LA CROSSE, Baker & Steinbauer	ROCHESTER, N. Y., Park-Brannock Stetson Shops, Inc.
BROOKLYN, David Heiler	LANCASTER, PA., Shaub's Shoe Shop	RUTLAND, VT., Wilson Clothing Co.
BROOKLYN, H. Trilbitz, Inc.	LINCOLN, NEB., Miller & Paine, Inc.	SAGINAW, Kulper Bootery, Inc.
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BUFFALO, The Buffalo Stetson Shop	MADISON, Huegel-Hyland Co.	SALT LAKE CITY, The McKendrick Shoe Co.
CANTON, Horton's, Inc.	MASON CITY, IOWA, Laird Shoe Co.	SAN FRANCISCO, Frank Werner Co.
CHICAGO, The Stetson Shops	MIDDLETOWN, N. Y., B. F. Van Sickle	SEATTLE, The Stetson Shoe Shop
Dearborn at Adams, and 59 East Randolph Street	MILWAUKEE, Stetson Shoe Shop, Inc.	SPRINGFIELD, ILL., Reisch Shoe Shop
CINCINNATI, Stetson Shoe Shop, Inc.	MINNEAPOLIS, Standard Clothing House, Inc.	SPRINGFIELD, MASS., Stetson Shoe Shop
CLEVELAND, The Cleveland Stetson Shop Co.	MOLINE, Schwenker & Mouglin, Inc.	SYRACUSE, Park-Brannock Co.
COLUMBUS, The Holbrook Bootery Co.	NEWARK, Stetson Shoe Shop	WASHINGTON, D. C., The Stetson Shoe Shop
DAYTON, The Harry L. Buck Shoe Co.	NEW YORK, Stetson Shoe Shops, Inc.	WATERTOWN, N. Y., E. P. Ellitharp, Inc.
DECATUR, Raupp & Son	289 Madison Avenue	WICHITA, KANSAS, Jones-O'Neal Shoe Shop
DENVER, Daniels & Fisher Stores Co.	15 West 42nd Street	WILKES-BARRE, PA., Walter's Shoe Store
DESBORO, Hubbell Bros.	153 Broadway	YONKERS, J. Cantor
DES MOINES, Wiltsey's Shoe Shop, Inc.	NEW YORK, Swarts Shoe Shop	
DETROIT, Berke's Boot Shop	NEW YORK, N. Ostrow	
	PHILADELPHIA, Norcross & Abbott, Inc.	

THE STETSON SHOE COMPANY, Inc., South Weymouth, Massachusetts

## BRIDES CAN'T SNEEZE

(CONTINUED FROM PAGE 92)

they told me afterwards that I was more dangerous that week-end than a Girl Scout with a piece of flint. Life is just a succession of phases when one's nose is slick and when one's nose is powdered. Living is the worrying over these phases. Sometimes I'm happy, sometimes I'm blue. . . .

Another red light. Where are all these people going? What a lot of birth pains it must have taken to populate New York. Now there's a comforting thought for you. All that pain, and what does a woman get out of it? Nothing but another pedestrian. And maybe a mink coat.

Oh dear, oh dear, it's simply appalling not being able to see that show. What is the lead's name? Huston, that's it. Robert Huston. No, not Robert. Let's see, what is his name? Now, if this isn't the last straw, not even being able to think of his first name. It's bad enough not getting to see him just because I *would* pick today to get married, but I shall go raving mad if I can't think of that name. Dwight. Allan. Charles. Hell! No use asking Dad.

### LAST THOUGHTS

I wonder if James would know? What does he think we hired him for if it wasn't because we thought he knew a lot. Now is the time for all good chauffeurs. . . . His driving is pretty slick, but not worth as much as we pay him. I bet he could tell me, but it seems sort of silly to ask him. "Yes, Miss," he'd say, touching his cap respectfully. "His first name is . . ." Um hum, young lady, fooled yourself, didn't you? Just thought you'd sneak up on the name, and there it would be, didn't you? This is absurd. Riding along with hordes and hordes of people on both sides of me who could tell me that name in a minute. If I didn't have on this veil, I could lean out and ask that man there. But a bride, leaning out to ask the name of a leading man. . . . Why it would be enough to land me in Ripley's column. The next time I marry, I'm going to wear a tweed suit, or something, and I bet I have a lot more fun.

If I could only think of something else. Transfer my thoughts to some other channel. Freud calls it sublimation, or something. Concentrate on art or music or charity. I'll bury myself in art. Let's see, there's Whistler's Mother and that swell court scene by Arno, and a flock of horses going to a fair or somewhere. And, of course, there's Picasso. Picasso always sounds like something with whipped cream at the top and chocolate at the bottom. Oh dear, that reminds me, I haven't had any lunch. Why didn't somebody tell me it was lunch time? And the prisoner ate a hearty meal. Everybody

gets taken care of but brides. Corpses, and prisoners, and lunatics. . . . "And the bride looked divine with a slick nose and an empty stomach." I'll sue them if they say that. But they won't. Of course, they won't. They wouldn't dare. That's what we've got society editors for. Knowing when not to mention slick noses and straps showing is what constitutes the difference between a successful and a starving society editor. So I won't worry about that.

Oh dear, I'm supposed to be sublimated in something. Take music, for instance. *You* take it, Mr. Freud. I'll take charity—faith, hope, and charity balls. And the greatest of these is charity balls. Debs, dowagers, and donkeys. "The ball was a great success." The dowagers behave like donkeys, and the donkeys behave like dowagers, and the debs *don't* behave. And that spells milk and crackers to the East Side.

Oh dear me, here we are at the church, and my mind is a perfect blank. Look at that mob. Happy is the bride that the mob falls on. I'll never get through without having my clothes torn off. Heavens, what a gruesome thought. A little premature, my dear. After all, you're not married yet. There! It's out, and I'm glad of it. I might just as well admit I'm scared to death and be done with it. God, my teeth are actually chattering. I thought that was just a metaphor they used in books. Oh dear, what is that H-Huston man's first name?

### THE BEGINNING OF THE END

Dum, dum de dum. Dum, dum de dum. . . . Well, here we go, Dad and I. Just another picture for next Sunday's rotogravure. Everybody seems to be here. There's Connie. She always goes to weddings because she thinks big hats are becoming. My God, she's with Ossie. Of all the downright nerve. Who does he think he is, two-timing me like that? At my own wedding, too. At least, he has the grace to look pale. Thanks, Ossie, for the pallor within the Ribbons. It's the least you can do for me.

And there are the Garys. This is a colossal production. Here's a smile for you, dear daddy Gary. Darling daddy Gary, you may be a Bear on Wall Street, but you're only a mink coat to me. My God, who's that Adonis waiting at the altar? Don't tell me. Let me guess. It isn't, it couldn't be. It is! Young Mr. Gary! Why, you're sweet and sort of scared looking, like a little boy. Don't look so frightened, darling. After all, it's only little me. Your little Gwen, your precious little wife-to-be. You know, the one who is marrying young Gary.

BETT HOOPER





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*As interpreted by  
MISS FANNY BRICE,  
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"ZIEGFELD FOLLIES"*



CORK TIP  
or PLAIN



We know. A lot of people are puzzled the first time they try a Spud. That unexpected *coolness!* But keep at it a bit. Soon you forget all about the coolness. All you can taste, then, is Spud's grand tobaccos. But your mouth stays moist and fresh. That's Spud's gift to smokers!

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SPUD MENTHOL-COOLED CIGARETTES

FOR 20 • (25c IN CANADA)

*The Axton-Fisher Tobacco Co., Inc., Louisville, Kentucky*



## NORTH AFRICA

(CONTINUED FROM PAGE 58)



purely sartorial

Thought-for-this-week

If you could find the right dress now, and wear it all the rest of the season, wouldn't it seem a good idea to buy it? . . . This three-piece Bradley suit, for instance. Perfect for Sunday in the country, informal luncheon, motoring, supper. Then booked solid, the whole summer. The colors are marvelous: crimson glow (almost a geranium), Nanking blue, dragon green, and bisque, if you're north of Mason-Dixon. Scone beige, pale pink or white, if you're living the life of Riley farther south. The price? Little enough. The place? Any smart shop, from here to Honolulu. The Bradley Knitting Co., Delavan, Wis.

Bradley

"Slip into a Bradley  
and out-of-doors."



from afar, look like so much cabbage, and you will see camels elegantly eating this impenetrable barrage as though they really enjoyed it.

Quite suddenly in this limitlessness, you come across a "Chirico" painting to the life; for here, surprisingly in the remoteness, is a theatrical stage-set of Roman ruins, elegant, grandiose, fantastic; a huge enlargement of a classical "set," of strange architectural quality, completely disconnected with Rome or Athens. Here, in a landscape like the surface of the moon, like an alabaster object magnified miraculously and mysteriously, are the triumphant arch, colonnaded forum, and the three temples of Jupiter, of the ancient city of Sbeitla—boulders of African stone, with cacti sprouting from the elaborate cornices and a stray camel mincing down the colonnade. The effect is deeply stirring. This does not seem to be the ruins of a former civilization, this is of no time; and the same effect, though to a lesser degree, is felt everywhere hereabouts, where there are Roman remains (and there are many of these littered fragments): for Carthage itself is at hand, and El Djem—the colossal Coliseum—is more surprisingly impressive and its stone more apricot coloured than in Rome. By being pitched in this endlessness against the turquoise sky, it takes on a surrealist quality.

## THE DESERT AND GAFSA

You remember that you left at sunrise? Already you have arrived at Ferriana, it is close on midday, and you are quite ready for your lunch at the inn, and here you must take a good look around, for, curiously, in the midst of so much dried-up emptiness, there are poplar-trees growing and a village stream, and it seems you might be in France or England. It will be your only glimpse of this sort of vegetation and, in accordance with your plan to reach Tozeur by nightfall, you must not linger over your gazelle and red wine.

You are on your way again, and now you have definitely left the Mediterranean; there are tufted clumps of coarse grass, like aigrettes of ospreys, dumped in the useless wastes. The arid panorama is like the bottom of the sea or like a colourless sea itself, and when suddenly, in the midst of these tracts, you see in the distance the domes and palm-trees of an oasis, you know that you really are in North Africa. For the first time in reality, your childhood's impressions of the desert come true. After the hopelessness of the long plains, with mountains growing wider apart, like going down the delta of a river to the ocean, Gafsa, detached and dreamlike, is the phantom city of your childhood. With rich plants, hot springs encased in ancient Roman marble reservoirs, white shadowy figures move about against the mediaeval fortress walls of yellow stone. When you are on your way again, you can not believe in this emptiness that such a place ever existed save in your imagination.

Dawdle not. With a schedule to follow, you must reach your destination, and to do so you must bump over

craters, override giant crevices, pits, and boulders, go down through deep ravines, ford rivers, and climb up the other mountain side with a roar. Venus, big and bright, surrounded with clustering satellites, points the way. Turn on the headlights, and you see scurrying rats and mice; and, in this light, the stray camel looks flat with lantern eyes. But at last the earth-bound stars of Tozeur twinkle, and, at the end of so much barrenness, you are all smiles to have arrived in a torch-lit village with white arcaded streets that have a crude dignity. The Saharian honeycomb brickwork is as delicate as lace. The shops are still open, and the night is warm, and the lights from the acute small flame of the lamps gives a splendour to the crude white doorways, arcades, and columns.

## TOZEUR

There are huddled groups smoking hemp and sitting in silence, there is the dry acrid smell of harnesses, pepper, smoke, and fresh olive-oil. A little boy runs about with a bowl of sweet-smelling cinders, with which, for a penny, he perfumes the dwelling.

When the sun comes up, there is a trek to the oasis, for here, close by at Degache and at Nefta, suddenly in the midst of interminable sandy tracts are lush gardens with emerald grass, groups washing highly coloured clothing in the springs, olive, jujube, and banana-trees with enormous leaves like sails, pomegranates with intergrowing vines, and oranges with polished leaves in thick profusion. Arab urchins, like monkeys, run up the palms that have feathery branches shooting from the trunks, like spurting fireworks, to cut the bunches of ripe dates that hang on orange coloured stalks; old men in groups below pluck the syrupy fruit off these spikes, others sort them into wooden boxes that there and then are nailed down. Butterflies flit, birds trill, and, at the end of the day, the gardens are quietly evacuated. Long pointed-eared donkeys that have the delicate tread of a bird or a Spanish dancer carry enormous mountains of green vegetables and drag behind them, as though it were a large peacock's tail, fronds of the invaluable palm, which the Arabs ingeniously use for every conceivable purpose.

Now, you must travel further south. For here you are at the edge of a vast salt lake, as on the border of some petrified sea; and, as you penetrate deep into the African Sahara, the sky envelops you; there is no horizon, no colour, and you have the uncanny feeling of exploring the end of the world.

## WHEELS OVER SAND

For this expedition, it is best to hire an eight-wheel car like a caterpillar, for the tufts of halfa-grass, which give a mottled pattern to the untidy scene of degradation, gradually cease and there are limitless waves of sand as far as the eye can see, and, with the air blown out of its tires, the caterpillar runs up the steepest sandy incline unflinchingly and races down the unseen slope of the other side. (Continued on page 97.)



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SO THAT YOU MAY KNOW



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on the neck of the bottle. It is the Guarantee of

The house of

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MADE IN STERLING SILVER BY ROGERS, LUNT & BOWLEN



# Announcing

## MODERN CLASSIC



ROBERT E. LOCHER, architect and designer, is widely known for his painted rooms, and for his furniture and accessories in glass and metal. He has executed commissions for many socially prominent clients, and for well-known architects and decorators. Mr. Locher's authoritative articles on modern art and decoration, with his original designs, have appeared in such publications as "House & Garden", "Vogue", "Home & Field". His work has also extended into designing stage settings for important productions in New York, London, Paris. Particularly fortunate are we now to enjoy and preserve his art in this Sterling Tableware.

- Rogers, Lunt & Bowlen, Silversmiths, present MODERN CLASSIC, a new pattern in TREASURE Solid Silver. It was created by Robert E. Locher, one of America's most important contemporary designers.
- Here, indeed, is a modern classic in fine sterling tableware . . . the work of a master designer and master craftsmen. Its simple beauty expresses the very essence of the modern spirit.
- The sleek, slim handles have classic proportions . . . the raised center panel continues over the top into a trim and effective scroll on the back. The radiant beauty of the pattern, you suddenly realize, is achieved by the artful composition of the gleaming plain surfaces. Amazing that anything so utterly simple can be so rich in character—and so colorful!
- MODERN CLASSIC may now be seen at leading jewelers in most of the principal shopping centers. Brides-to-be will surely want to see this pattern before they make any decision. If your jeweler has not as yet received his stock, write us and we shall promptly arrange for you to see this new design. We know you will be delighted with MODERN CLASSIC in the actual silver. When you take a piece in your hands you will instantly recognize its luxurious weight—and its rare beauty.
- If you will let us know that you are interested, we shall gladly send you a copy of the MODERN CLASSIC brochure, with a price list. Address: Dept. A-17, Rogers, Lunt & Bowlen, Silversmiths, Greenfield, Mass.



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# HERE'S THE SHOE TO BE *Gay* IN



## *The* TYROLEAN PEASANT OXFORD

Early this year this smart shoe was presented by BEST & COMPANY on Fifth Avenue. It is the shoe which so many smart young visitors to the Tyrol had made for themselves last summer.

Until recently you couldn't have found one like it nearer than the Tyrolean Alps. (For it's a copy of one of those real peasant shoes — with the same stout soles, the same grand leather, and the same gay, devil-may-care look about it.) But now you will see this new Arnold Authentic in smart stores everywhere, and wherever there are people who dress the part for outdoor sports.

*The Tyrolean Peasant Oxford* is made on a new Arnold Glove Grip last, designed for good looks as well as delightful comfort. As shown here, you may have your choice of four handsome colors — blue, a rich brown, white, and red.

*If you do not happen to know who the nearest Arnold Authentics dealer is, just write us . . . There are a lot of other new Arnold Authentics that you should have a look at, too, for golf and sports.*

M. N. ARNOLD SHOE CO., SOUTH WEYMOUTH, MASS.



The TYROLEAN  
PEASANT OXFORD  
retails for \$10.50

# ARNOLD *authentic*



## NORTH AFRICA

(CONTINUED FROM PAGE 96)

Progress is much the same as on the giant switch-back railway of Luna Park. In an ordinary car, the experience would be terrifying, for you do not know into what shape the wind has blown the sand or into how steep a drop you must suddenly fall; but this car has no glass windows, and the eight wheels give you confidence.

But the journey is long. Not till after you have given up hope of ever reaching your destination is there the mercy of bowls of grey-plumed palm-trees in the distance, below the level of the earth, sprouting like under-the-sea plants, like seaweed. Then you arrive at the magic town of pinnacles, minarets, and bubbled roofs that you had only imagined existed in the mirage, but is nevertheless real and docketed with a name, El-Oued.

The atmosphere of Gafsa was eerie, phantom-like, but there is no doubt that this is definite magic. After the riot of colour of Kairouan, by being colourless, this seems like a pearly city of an Arabian Night's dream. Surrounded by high sand-dunes of the desert, immaculately patterned in varying texture by the wind, as though with a big comb, intermittently trimmed with feathery nests of grey palm-trees, the little town, a succession of sea-shells, of bubbles and balloons of unwashed cement, is the same colour as the sand. Here, everybody, every animal, every building, every object has conformed strictly to the regulations that this uniformity of colour and form shall be maintained. Every one is in a dirty, sandy white. The sky is opalescent in the faintest tints of greys, lilacs, and palest pinks, and even the little Hotel Transatlantique is in perfect keeping with the rest of the town! There is no anachronism here, no eye-sore, and much dream-like beauty to see. Every one seems contented, and there are no signs of acute poverty and disease. The flies do not swarm like veils, and the urchins, dressed as grown-ups, that follow you (as though you were the Pied Piper) to show you the mosque and the synagogue, do not irritate.

## THE OULED NAILS

The one contrast, the one splash of vivid colour here, is to be found locked away behind the thick walls of a courtyard, in which the Ouled Nails are confined behind their curtained doors. In daylight, this yard is deserted; but at your approach a little dog appears and raises up a yapping; from ten and twenty other doorways yapping dogs appear, and, automatically, as though clockwork cuckoos, these birds of paradise, in their gaudy ballet skirts, flowing drapery, billowing scarfs, vivid turbans, and glittering jewellery, rush into the sunlight, enticing you to their rooms with the large silver keys in their henna-ed hands. At night, in a single lantern light, these "Matisse" sit in the vaulted barn that is the communal waiting-room, smoking, chewing gum, preparatory to entertaining the soldiers from the garrison. Goats stray around while the one-eyed proprietress of the establishment, in black and gold, dispenses a sweet,

strong mint tea to the more important of her clientele.

But hold hard! I have been waiting to interrupt long before this. What is all this about? *How* have we gotten to these environments? How come we to be speaking of Ouled Nails?

It all started with a trip to Tunis, the details of which I will spare you. Suffice it to say that, after a smooth crossing from Marseilles, we arrive in Tunis amidst tremendous excitement. The quay is swarming with guides, hotel porters, beggars, soldiers, the chattering of monkeys; tremendous feuds spring from nothing, and porters shout, swear, threaten to strike one another, then whimper on the verge of tears. But you know about Tunis: the European part of the town is not attractive, with its Monte Carlo buildings that have lost their freshness.

At Gastone's, potatoes are a new discovery, like soufflé in their jackets; *crevettes* as big as small lobsters are famously good, for from here they were shipped in tanks to the banquets in early Rome; and the mayonnaise is the best you have ever had, for the olive-oil tastes of fresh olives that you have smelled being crushed in each neighbouring village.

## SIGHTS AND SOUNDS

You will want to go through the gates into the Arab town. In the *souks*, you will spend many of your newly acquired Tunisian franc notes on shoes in every colour, some spangled, on vivid scarfs and animal rugs made in Lyons, little glass scent bottles, and every shape, size, and grade of dates. At night, the turquoise cafés, decorated with painted birds, flowers, mermaids, and Middle-Western highway men, are crowded with crimson fezzes, and frenzied and elaborate rhythms played on the strange-shaped gourds and bagpipes induce you to see the Sicilian marionette show or the crude pantomime of silhouettes, which is still the same as has been performed since the mediaeval festivals during the Ramadan.

In the winding labyrinths of the *quartier réservé*, you can not believe that the patchwork daughters of joy are not placed on view in their doorways for some "tableaux vivants" performance. Each picture is different, vividly lit; each odalisque, fantastically dressed, static as though struck under some spell, stares back at you with the glazed gaze of Egyptian glass eyes.

Adjoining the Palace of the Bey, there is the Bardo Museum with Punic and Roman figures and much mosaic, and, in the Palace itself, there is the throne-room, a perfect setting for opera bouffe, with the vast Aubusson carpet, the gaudiest gilt furniture, the crimson hangings, and the brocaded walls, hung thickly with the over-life-size portraits of ex-beys, under each of which rests an ornate console supporting an elaborate ormolu clock shrouded in its dome of glass.

Near-by is the famous village of Sidi-bu-Saïd, where the white-haired Baroness d'Erlanger dispenses graciousness in a real Tunisian palace, with cooling streams trickling through the marble floors, the air thick with geranium (Continued on page 104)

Every FORTNUM & MASON Model  
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LEE MILLER

*LONDON SEASON will be a suit to cherish for seasons to come—one of those entirely superlative things that Fortnum's alone can produce. We do it in our Model Room to your measure and we've many others equally original, equally impossible to find elsewhere—because the tweeds are woven for us alone.*

London Season is of loose-woven beige hop-sack, touched with black. The blouse is a brilliant emerald Chesham cloth, half silk, half wool.

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OF GENUINE LORRAINE  
**Shir-o-shakkar**

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Veritable smartness tailored in every line and detail assures attractive appearance for all activities. • The new range of colorful patterns makes possible a varied wardrobe.

The name Lorraine warrants the fabric integrity.

Tubs without ironing...won't shrink or fade. The pleats in sleeves, skirt and blouse permit loads of freedom. • The blouse with "ted bottom" means greater comfort. Sizes 12 to 40. • The AMERICAN GOLFER frock is obtainable generally at the smart store in your community. • Write for folder showing reproductions of new patterns and name of merchant nearest to you.

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Frederick & Nelson, Seattle  
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## SOCIETY

### BIRTHS

#### NEW YORK

**Auerbach**—On March 12, to Mr. and Mrs. John Hone Auerbach (Frederica Stevens), a daughter.

**Brown**—On March 8, to Mr. and Mrs. James M. Brown, junior, (Jean Holden Davis), of Mamaroneck, New York, a son, James M. Brown, third.

**Crampton**—On March 11, to Mr. and Mrs. Henry Edward Crampton, junior, (Harriet Elizabeth Dodge Jessup), of Croton-on-Hudson, New York, a son, Henry Edward Crampton, third.

**Graves**—On March 12, to Mr. and Mrs. Harmon S. Graves, junior, (Audrey K. Tower), of Tenafly, New Jersey, a son.

**Hagen**—On March 6, to Mr. and Mrs. Winston H. Hagen (Christine Ramsay Hoguet), of New York City and Oyster Bay, Long Island, a daughter, Christine Helen Hagen.

**Harde**—On March 16, to Mr. and Mrs. Dudley Brown Harde (Frances M. Barker), of New York City and Rye, New York, a son, Charles Francis Harde.

**Hill**—On March 14, to Mr. and Mrs. Nathaniel P. Hill (Ellnor Dorrance), a daughter.

**Juhring**—On March 6, to Mr. and Mrs. John Christopher Juhring (Margaret Vall Brooks), of Ardsley-on-Hudson, New York, a son, John Christopher Juhring, junior.

**Mills**—On March 12, to Mr. and Mrs. Alfred Slade Mills (Eva Douglas Wise), of Morristown, New Jersey, a son, Edward Kirkpatrick Mills, third.

**Palmedo**—On March 11, to Mr. and Mrs. Roland Palmedo (Elizabeth M. Franklin), a son.

#### BIRMINGHAM

**Blair**—On January 6, to Mr. and Mrs. Charles Blair (Marion Bissell), a son, Clarence Bissell Blair.

**Jennison**—On January 13, to Mr. and Mrs. William W. Jennison (Mary Nice), a son, William Walker Jennison, junior.

**Wilkinson**—On January 4, to Mr. and Mrs. Ed Wilkinson, junior, (Mary Schroeder), a daughter, Eve Wilkinson.

#### CLEVELAND

**Barkwill**—On January 4, to Mr. and Mrs. Charles D. Barkwill (Mary E. Hine), a son, Edward Greene Barkwill.

**Towell**—On January 31, to Mr. and Mrs. Bernard A. Towell (Eleanor Assmus), a son, Timothy Towell.

#### NEW ORLEANS

**Williams**—On February 7, to Mr. and Mrs. Laurence Williams, junior, (Margaret Hooker), a daughter, Phoebe Williams.

**Wolf**—On February 12, to Mr. and Mrs. Robert Rogers Wolf (Minnette Black), a son, Robert Rogers Wolf, junior.

#### PHILADELPHIA

**Bent**—On March 4, to Mr. and Mrs. Harry H. Bent (Molly Wood Snyder), of Wayne, Pennsylvania, a daughter, Anne Snyder Bent.

**Taylor**—On March 6, to Mr. and Mrs. Edward W. Taylor, junior, (Lillian S. Ferguson), of Germantown, Pennsylvania, a daughter.

#### SAN ANTONIO

**Cameron**—On January 22, to Mr. and Mrs. Ralph Haywood Cameron (Mary Fly), a daughter, Emily Anne Cameron.

**Corning**—On February 1, to Mr. and Mrs. Leavitt Corning, junior, (Mary Blair Holmes), a daughter, Margaret Corning.

**Dumas**—On December 30, to Dr. Edward D. Dumas and Mrs. Dumas (Cornelia Vaughan), a daughter, Genevieve Louise Dumas.

**Elliot**—On February 24, to Captain Amory V. Elliot and Mrs. Elliot (Lucy Virginia Monkhouse), of Fort Sam Houston, Texas, and New York City, a son, Bradford Fellowes Elliot.

**Russ**—On January 3, to Mr. and Mrs. A. McClure Russ (Mary Lupe), a daughter, Mary Cynthia Russ.

**Tobin**—On March 12, to Mr. and Mrs. Edgar Tobin (Margaret Batts), a son, Robert Batts Tobin.

#### TORONTO, ONTARIO

**Bogart**—On February 28, to Mr. and Mrs. Ernest C. Bogart (Edith Clarkson), a son.

#### TROY

**Thomas**—On February 27, to Mr. and Mrs. T. Colwell Thomas (Tirza Ayres), a son, T. Colwell Thomas, junior.

#### WILLIAMSPORT

**Moltz**—On January 17, to Mr. and Mrs. Frank Arend Moltz (Mary Whitehead), a son, Frank Arend Moltz, junior.

### ENGAGEMENTS

#### NEW YORK

**Aldrich-Rand**—Miss Margaret A. C. Aldrich, daughter of Mr. and Mrs. Richard Aldrich, to Mr. Christopher Temple Emmet Rand, son of Mr. and Mrs. William B. Rand.

**Baker-Schiff**—Miss Edith Brevoort Baker, daughter of Mr. and Mrs. George F. Baker, of New York City and Locust Valley, Long Island, to Mr. John Mortimer Schiff, of New York City and Oyster Bay, Long Island, son of the late Mr. and Mrs. Mortimer L. Schiff.

**Belmont-Lewis**—Miss Cecelia Belmont, daughter of the late August Belmont and stepdaughter of Mr. John D. Wing, to Mr. Gardner Lothrop Lewis, junior, son of Mr. and Mrs. Gardner Lothrop Lewis, of Swampscott, Massachusetts.

**Colgate-Salsbury**—Miss Edith Frances Colgate, daughter of Mr. and Mrs. Lathrop Colgate, of "Filston Meadows," Bedford, New York, to Mr. Charles Baker Salsbury, son of Mr. and Mrs. John Marion Sherrod Salsbury, of High Point, North Carolina.

**Eddy-Almirall**—Miss Elizabeth Randall Eddy, daughter of the late Robert Bailey Eddy and Mrs. Eddy, of New York City and Bay City, Michigan, to Mr. Francis Cusachs Almirall, son of Mr. and Mrs. Raymond F. Almirall, of New York City.

**Gawtry-Tilney**—Miss Olive Van Rensselaer Gawtry, daughter of Mr. and Mrs. Lewis Gawtry, to Mr. Robert W. Tilney, son of the late Mr. and Mrs. John S. Tilney.

**Hoar-Beard**—Miss Rosanne Hoar, daughter of Mr. and Mrs. Friend Hoar, of New York City and Southampton, Long Island, to Mr. Anson McCook Beard, son of Mrs. Pierre Lorillard, of New York City and Tuxedo Park, New York, and of the late Anson McCook Beard.

**Holmes-Reeves**—Miss Barbara Holmes, daughter of Mr. and Mrs. Duncan Argyll Holmes, of New York City and Brookville, Long Island, to Mr. Jay Bucknell Lippincott Reeves, son of the late Samuel K. Reeves and Mrs. Reeves, of St. Davids, Pennsylvania.

**Plater-Hale**—Miss Louise Plater, daughter of Mr. and Mrs. Richard Cheatham Plater, of New York City, to Mr. Robert Walter Hale, junior, son of Mr. and Mrs. Robert Walter Hale, of Nashville, Tennessee.

#### BIRMINGHAM

**Coffin-Stafford**—Miss Evelyn Coffin, daughter of Mr. and Mrs. Harry Welles Coffin, to Mr. George T. Stafford, junior, son of the late George T. Stafford and Mrs. Stafford.

**Southgate-Wood**—Miss Emma Hills Southgate, daughter of Mr. and Mrs. James Taylor Southgate, to Mr. Wade Wood, junior, son of Mr. and Mrs. Wade Wood.

#### BOSTON

**Stockton-Adams**—Miss Margaret Stockton, daughter of Mr. and Mrs. Phillip Stockton, to Mr. Charles Francis Adams, junior, son of Mr. and Mrs. Charles Francis Adams.

**CHARLESTON, WEST VIRGINIA**  
**MacCorkle-Carmichael**—Miss Margaret Lyle MacCorkle, daughter of Mr. and Mrs. W. G. MacCorkle, to Mr. Harry St. George Tucker Carmichael, junior, of Kyrock, Kentucky.

#### CLEVELAND

**Lawson-McPheeters**—Miss Barbara Chapin Lawson, daughter of Mr. and Mrs. William B. Lawson, to Mr. William Levenworth McPheeters, junior, son of Mr. and Mrs. William L. McPheeters.

**Vilas-Marshall**—Miss Anne Vilas, daughter of Mr. and Mrs. Malcolm B. Vilas, to Mr. Samuel McClure Marshall, of Cleveland, Ohio, son of Dr. C. C. Marshall and Mrs. Marshall, of Sharon, Pennsylvania.

#### FAJARDO, PORTO RICO

**Crago-Huttinger**—Miss Alyce Moore Crago, daughter of Mr. and Mrs. William Hoffman Crago, of Fajardo, Porto Rico, to Mr. Norbert L. Huttinger, of Pittsburgh, Pennsylvania.

#### NASHVILLE

**Harris-West**—Miss Conn Harris, daughter of Dr. A. W. Harris and Mrs. Harris, to Mr. Robert Hunter West, son of Dr. Olin West and Mrs. West, of Chicago, Illinois.

**Neil-Chalfant**—Miss Argle Sherrod Neil, daughter of Dr. David Robinson Neil and Mrs. Neil, to Mr. Bertram Humble Chalfant, son of Mr. and Mrs. Bertram A. Chalfant.

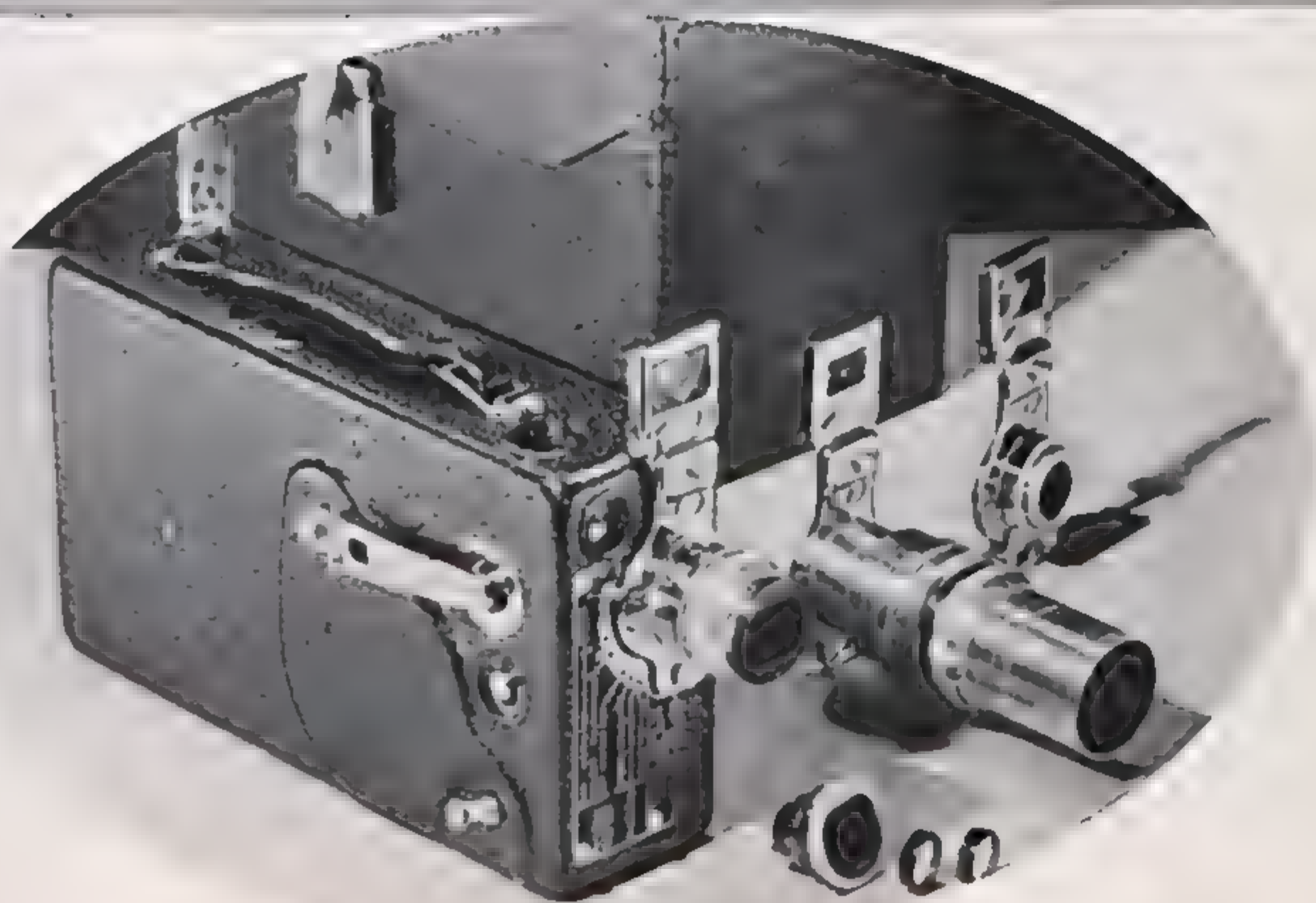
(Continued on page 114)





## You're Making Movies with the "K" in the Blue Ridge Country

...equipment for  
"K" includes four  
photo lenses, for  
shots of distant ac-  
tivity, wide-angle lens,  
depth of view in  
quarters; filters for  
effects and scenics;  
Kodacolor Ad-  
Filter for gor-  
geous movies in full  
color.



● Keen for the hunt...never letting a trail grow cold... Ciné-Kodak "K" stores up the scenes and activity that make the day memorable. Tomorrow, or a year from tomorrow, you can bring everything back, on your movie screen at home... The "K" is simple for the beginner, versatile for the expert. Loads with full 100 feet of 16 mm. film. Price (case included) from \$112.50. Eastman Kodak Co., Rochester, N.Y. *If it isn't an Eastman, it isn't a Kodak.*

**Ciné-Kodak "K"**

EASTMAN'S FINEST HOME MOVIE CAMERA





An  
**A'lure\***  
Brassiere  
"A SECOND SKIN"

*for these gay  
new fashions!*

The "bras" is all important—and what could be more perfect than A'lure\*—the Lastex brassiere that fits like "a second skin"!

It softly molds and uplifts the bust for this season's fashions—it never binds nor slips out of place—and the shoulder straps won't drag. Firm yet soft, yielding as the body moves—that's A'lure.\*

*Priced from one to five dollars  
• • at the better shops • •*

THERE ARE MODELS FOR  
SLENDER, AVERAGE or HEAVY FIGURES

\*Trademark Reg. U. S. Pat. Off. The Warner Brothers Company, Bridgeport, Conn.



MARTINUS ANDERSEN

This is a close-up of the beautiful new "Trousseau" design by International Sterling Company, which appears in all its glory on the table on page 72

## FOR THE BRIDAL HOSTESS

(CONTINUED FROM PAGE 73)

of the more important, fuller-bodied wine.

Next, you will want champagne glasses. Champagne has meant wine so long in America that, now that we can get it, no house should be without its proper glasses. These are made in two versions in most glass patterns—hollow stemmed and solid stemmed. For some reason, the latter seems to be regarded as more distinctive. We don't know why, because it's such fun to see the bubbles come up out of the hollow stem, but there you are! Some houses like to serve champagne straight through a meal, even when fine still wines are available. If you do this, have it a dry one. For dessert, its traditional place on the French menu, have it sweet. The dessert should be sweet, too, by the way, to complement it best—a mousse or bombe or soufflé.

After dinner, port. We almost omitted port from our required glasses, but men like it so much after dinner, in their brief moments of masculine communion, that it's a good glass to add to the glass closet, if there's room. Besides, if you didn't have port, where would you put the walnuts? Naturally, you ask for port glasses by name, like champagne glasses, but, when Englishmen get our port glasses, they complain that they are far too small. They like to fill them only part way, so that they can savour the aroma—and, they like more port, too!

As for serving your wine, see that its bottle is wrapped up in a spotless napkin, and that the wine is poured carefully. A bit is always poured into the host's glass first. This is presumably so that he can taste it to see if it is fit for his guests. This custom had a more bitter inception, however, because it came down from the days when a wine-glass might carry a poison potion, and the host quaffed some to show that all was well. If the bottle is held for a few seconds over the glass after it is filled, there will be no drops to betray the amateur. Of course, to tell a butler of the old school such details would be to insult

him, but a waitress whose activities have been confined to passing Martinis needs instruction in her new calling.

The little wicker wine baskets that you see in restaurants belong in restaurants, not in your house, although it might be fun to use them in the country for al fresco luncheons. Decanters, however, are suitable, and pleasant containers for still wines. In France, they are used for every variety of still wine, and a pair on the table at informal lunch or dinner is a pleasant sight to see. Each wine is poured immediately after its course has been served. In the case of the roast, if vegetables follow it and you have two or more people serving, the wine can be poured immediately after the roast has gone round. See that the wine-glasses are kept filled and don't make the mistake of having each wine-glass removed when its course is finished. This seems to be a moot point now, but it never was in the old days. No one likes to have his wine-glass whisked away at the end of a course, when there may be a few drops to savour. It smacks of cafeteria service.

Perhaps you would like to know what wines we planned for the dinner to be served on the table on page 72. We planned the menu in accordance with the season and the wines, and we rather fancy it ourselves. For the first course, there is green turtle soup, and with it a dry sherry. Then, baby lobsters, Thermidor, and, for the roast, a saddle of lamb (have it cut in vertical slices and replaced against the rack), served with spring vegetables, bouquetière, and accompanied by your best red Bordeaux. The salad is of beautiful mixed greens, with foies gras en gelée. If you should prefer to begin the champagne with the salad, have lemon-juice in place of vinegar in the dressing, because every connoisseur knows that vinegar robs any wine of its flavour. The dessert is a coffee mousse, and, of course, the champagne continues (or begins, as is the French custom) with it. After dinner, coffee with liqueurs.



# Measure of Hospitality

To discriminating tastes the merits of DIXIE BELLE Dry Gin are immediately apparent. It has that subtle smoothness, that studied excellence, that discreet refinement of bouquet essential to expert mixing. When buying liquor look for the seal that assures quality... "Distilled by Continental."

This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state wherein the sale or use thereof is unlawful.



**DIXIE BELLE** DISTILLED  
*Gin*  
 Distilled by CONTINENTAL DISTILLING CORPORATION • PHILADELPHIA



# HAIRLINES

make the headlines

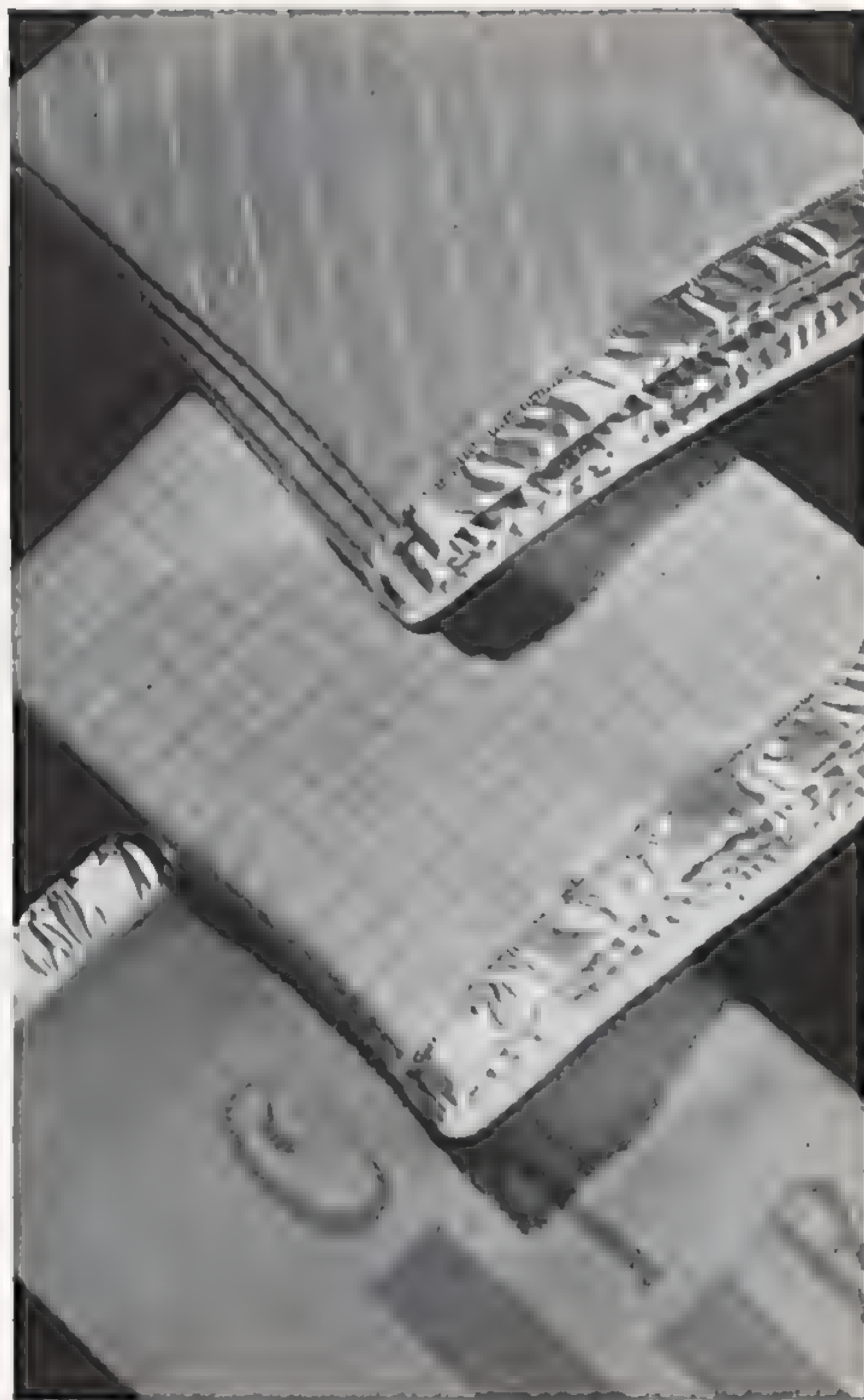


**THE** shape of your head, the chic of your hat, the success of your ensemble . . . all may be determined by the cut of your hair. This year, more than ever, your permanent must be artfully adapted to your own type, and every inch of your head must be "set" to perfection. Let Emile show you how the casual brushed-up coiffure can add to your own particular charm.

*Emile*

Plaza  
3-8090

21 East 56 Street, New York



Here are three North Star blankets, new in their weaves and colour combinations. The top one has diagonal stripes in white or a lighter shade of the background colour. The second has a fine check on a pastel ground. A monogram is woven into the third blanket. North Star blankets are obtainable at the better New York shops

## LINE-UP FOR A LINEN CLOSET

(CONTINUED FROM PAGE 77)

page, (page 76), and, reading from left to right, they increase in price and elaborateness. The first—and an excellent one—is a Utica percale sheet, and the manufacturers have designed a very swank machine-embroidered diamond monogram which they apply to plain hemmed sheets at an amazingly low price. Incidentally, machine-embroidered monograms now reproduce the hand-done variety with surprising success.

Wamsutta-Percale is a great standby of the modern trousseau. We have illustrated one of the plain hemstitched sheets—both fine and durable—which are made in white and all the pastel shades, with cases, of course, to match. (There are cases to match all of the sheets illustrated.) The same manufacturers go in for charming designs in hand-embroidered borders—not so costly as linen, but very de luxe in effect.

The Pepperell sheet shown next is a very popular one, with machine scalloping and hemstitching—hardwearing and extremely smart. This, too, may be had in all the pastel colours, as well as white.

As to linen sheets—we've shown three grand examples of thrifty shopping for a luxury. The first, from McCutcheon, is an excellent plain linen sheet that will please you mightily when monogrammed. From the standpoint of good taste, it couldn't be more desirable.

See to it that you borrow or steal the last two imported linen sheets, from Mosse and the Grande Maison de Blanc, New York. They are dreams of loveliness in fineness of linen and needlework. Mark them "Guests Only," if you want, but by all means corral them into your household.

### AS TO BEDS

A word as to beds and bedding. You can face the inevitable issue of spending half your life in bed by relying

on Simmons Beauty Rest mattresses. At the same time, it's worth your while to pick up all the information you can about Hale's Beds. This manufacturer has very correctly copied the style and period of practically every epoch. So if you wish to surround yourself with the atmosphere of Borgias or Récamier, a Hale bed will delight your soul.

### SOMETHING ABOUT TOWELS

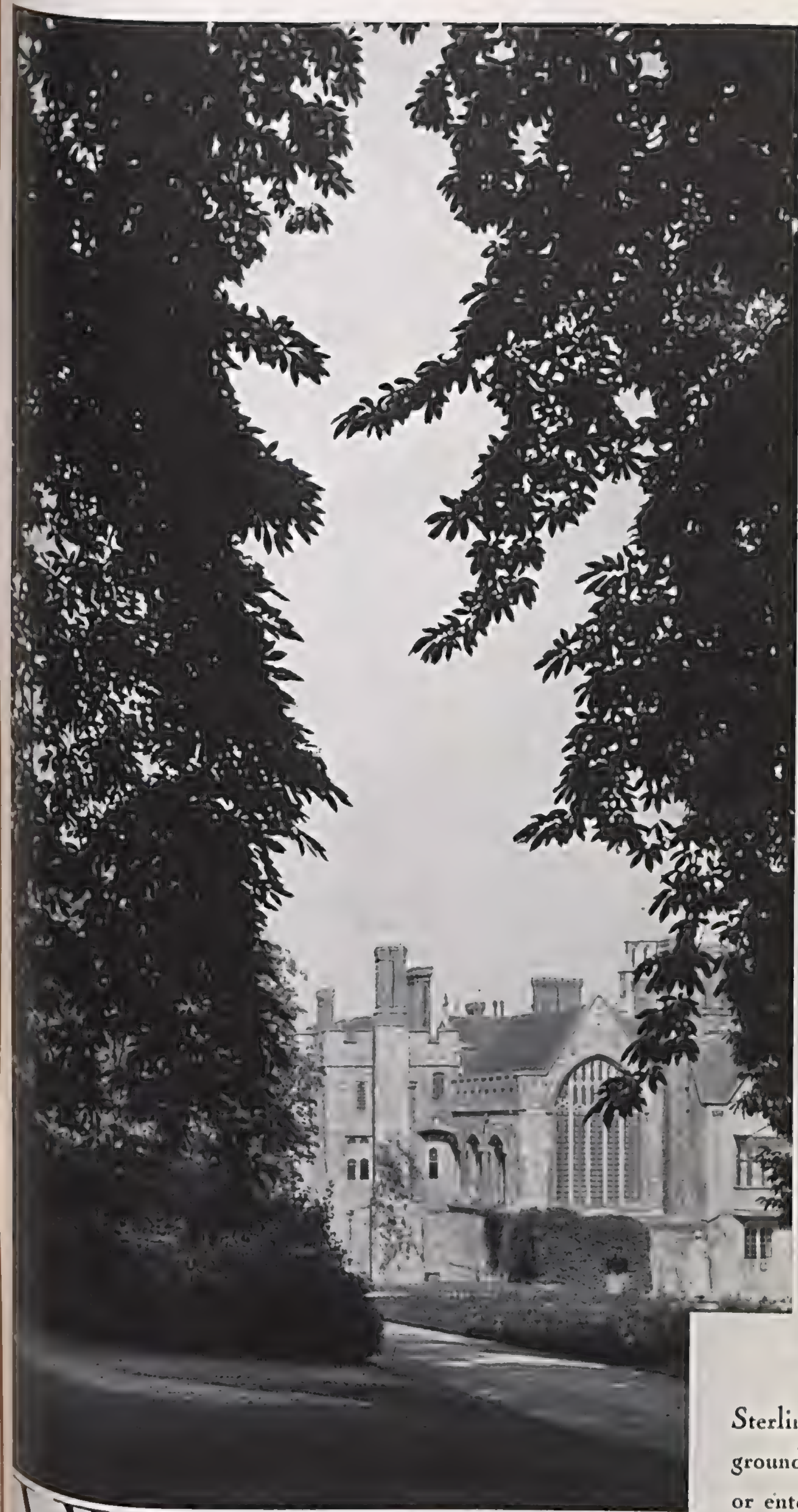
Coming to towels—conventional simplicity may lack the temporary "faddish" touch, but, in the long run, a feeling of stability is the thing to aim for. Bath-towels, in particular, have been running rampant recently, but Cannon's new towel of plain white sponginess—large enough to satisfy the most club-minded—is a real joy, while Martex will supply you with plain white or humour you in any colour scheme you may want to develop.

Incidentally, plain white bath-towels with coloured monograms are being shown by a number of the leading shops. Also darker shades, such as maroon, deep blue, and dull greens are—funnily enough—increasing in demand, no doubt prompted by modern interiors.

Hand-towels kept on the conservative side and similar in design give an air of orderliness to the linen supply. Always have quantities on hand, but don't have them too varied. Buy a dozen or more guest-towels for parties and similar occasions, and have them of coloured linen, hand-embroidered and lace trimmed, if you like. They are fun to buy and fun to have, but don't let the idea run away with your budget.

Now for more explicit descriptions of the towels shown on page 76. All with a monogram are from Mosse—and notice the bold simplicity of the letters. The other towels on the top row are Cannon towels with smartly plain designs, towels which can be had in a variety of sizes. The Martex towels in (Continued on page 104)





GEORGIAN  
COLONIAL

*from 15.00 dozen*

ANTIQUE

*from 16.00 dozen*

LA REINE

*from 15.00 dozen*

NORMANDIE

*from 12.00 dozen*

To the Manor Born . .  
Sterling is a natural expression of family back-  
ground. Whether you are starting as a bride  
or entertaining in the home of your ancestors,  
there's a pattern by WALLACE Silversmiths  
to suit you. Sterling prices are still quite low!  
Normandie . . Georgian Colonial . . Antique  
. . La Reine . . and eleven other beautiful  
creations in WALLACE Sterling. Visit your  
jeweler today and have him show them to you.

WALLACE  
*Silversmiths*



## WEAR 1934's SMARTEST STOCKING

\*Tandem Heel is the 1934 hose design that flatters every woman's ankle—the fashion-perfect accessory choice that accents the new "slim" silhouette.

TANDEM HEELS



GO PLACES



AND DO THINGS



Clothes, courtesy Muriel King  
Shoes, courtesy Laird, Schober & Co.

Streamline your ankles with Tandem Heel stockings. Your friends will exclaim and ask you where you bought such smart, attractive hose. Be sure to see them today in your favorite quality store—they are simply "walkouts".

Write us for the name  
of your nearest retailer.

\* TRADEMARK REG.



**SCHUYLKILL VALLEY MILLS**  
Inc.  
Empire State Building, New York  
Spring City, Pa.

EXCLUSIVE WITH

AKRON  
The M. O'Neil Co.  
ALBANY  
Flah & Co., Inc.  
BALTIMORE  
O'Neill & Co., Inc.  
BIRMINGHAM  
Loveman, Joseph & Loeb, Inc.  
BOSTON  
Jordan Marsh Co.  
BUFFALO  
L. L. Berger, Inc.  
CHICAGO  
The Fair  
CINCINNATI  
The Rollman & Sons Co.  
CLEVELAND  
The Wm. Taylor & Son Co.  
DAYTON  
Elder & Johnston Co.  
DETROIT  
The J. L. Hudson Co.  
DULUTH  
Duluth Glass Block Store Co.  
EL PASO  
Popular Dry Goods Co.  
GRAND RAPIDS  
Charles Trankla & Co., Inc.  
HARTFORD  
G. Fox & Co.  
INDIANAPOLIS  
L. S. Ayres & Co.  
KANSAS CITY  
John Taylor Dry Goods Co.  
MEMPHIS  
B. Lowenstein & Bros., Inc.  
MINNEAPOLIS  
C. M. Stendal  
NEWARK  
Hahne & Company, Inc.  
NEW ORLEANS  
Maison Blanche Co.  
NEW YORK  
Franklin Simon & Co., Inc.  
NORFOLK  
Ames & Bromley, Inc.  
OMAHA  
J. L. Brandeis & Son  
PITTSBURGH  
McCreery & Company  
PORTLAND  
Meier & Frank Co.  
PROVIDENCE  
The Shepard Co.  
RICHMOND  
Miller & Rhoads, Inc.  
ST. LOUIS  
Stix, Baer & Fuller Co.  
ST. PAUL  
Schunemans & Mannheimers  
SAN ANTONIO  
Joske Brothers Co.  
SAN FRANCISCO  
City of Paris Dry Goods Co.  
SEATTLE  
Rhodes Dept. Store, Inc.  
SPRINGFIELD  
Forbes & Wallace, Inc.  
SYRACUSE  
Park-Brannock Co.  
YOUNGSTOWN  
The G. M. McKelvey Co.

## VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 51)

canvases are not irritating in their abstraction, because they are so balanced and bold in pattern and so sensitive in colour that you don't much care what they're all about anyway. Many of the best modern rugs are Lurçat-designed and the best walls Lurçat-hung, so it is no surprise to find him responsible for the *décor* of a ballet, whose première New York has probably witnessed by the time this appears. The theme of the ballet is by André Gide, the music by Dukelsky, a young man

more familiarly known about town as Vernon Duke, song-writer for the smarter revues.

Coincidental with the opening of this ballet will be another première, "The Union Pacific," a saga of the building of that great railroad. Archibald MacLeish is the poet-librettist, Albert Johnson has designed the settings, Nicholas Nabokoff has composed the music, and the Monte Carlo Ballet is dancing it. It ought to be good.

MARYA MANNES

## NORTH AFRICA

(CONTINUED FROM PAGE 97)

scent, the largest flock of white peacocks in the world, and hanging flower-gardens that droop down to the cerulean sea.

An hour away, past the bey's turquoise-shuttered, crimson-guarded palace at Hamman-Lif, is the colony that has sprung up near the fourteenth-century Tosca-like fortress that confines the village of Hammamet. Between the mountains and the sea, a dozen white toadstool houses appear immaculate. This is where Mr. and Mrs. George Sebastian live; the workmen are still at work on the lighting for the new swimming pool and the new drive. The ceilings are vaulted, there are zebra-skin rugs on polished floors, a Panatrophe plays, the food is supreme. This is where Mr. and Mrs.

Henson live. They are still at work on the garden. This is where Monsieur and Madame Patcévitch live. This is where the heavily burnoosed Comte Max Foy lives. And, after staying in the sun here and bathing and painting and talking about the improvements that are in progress and exchanging neighbourly news, it was from this spot that we set off on our trip south that has been described.

But we must turn towards home and disregard the eternity of the desert. We have been living in former centuries, disconnected from human activity, and we now are once again conscious of time. We must hustle out of this slow-motion unreality, ignoring the caravans of camels and conquering the desert in a fast Citroën.

## LINE-UP FOR A LINEN CLOSET

(CONTINUED FROM PAGE 102)

the second row are in white or pastels with contrasting stripes. And the third row starts with a large, elaborate imported towel from the Grande Maison de Blanc. The towel next it, in a fancy weave, made in a large or a guest size, with or without a monogram, and the two-toned pastel towel beside it, are both from Altman. The striped hand-towels shown next and the second from the right are from Bournefield. And the hemstitched pastel towel with a block border in contrasting shades, at the extreme right, is from the Maison de Linge. The hemstitched and monogrammed towel in pastel colours is from Mosse.

Table-linen is a bewildering subject—vastly important and vastly varied. So, keeping to our original plan of simplicity and practicability, we have taken for examples the articles shown at the top of page 77. Beginning at the upper left-hand corner of the photograph, we show a satin-striped damask table-cloth and napkins from the Grande Maison de Blanc, of New York, a shop which carries a large assortment in sizes and quality of this ever-popular type of linen. It's a miracle of good taste, lovely to a degree, when it's used in pastel shades, particularly old-ivory.

We have had quite a dose of humorous breakfast-tray sets. Personally, we feel that the early morning is no time for facetious greetings. So, the serviceable handkerchief linen set from Bournefield, in the same photograph, proved a huge success. It is made in lovely shades with hand-embroidered leaves

over the entire tray-cover, and it'll stand hard wear for many months.

Tea-time is a rather personal and feminine hour—so we've allowed ourselves to be just a bit extravagant and chosen a ravishing sheer tea-cloth with quantities of hand-hemmed stitching, appliquéd three-leaf clovers, and border of Binche lace. The napkins are simpler, but no less lovely. Kargère sponsors the set, as well as dozens of others that will intrigue you no end.

For summer days and out-of-doors, we were particularly pleased by a hand-woven fabric in a design of smart plaid. A seventeen-piece set made of this can be had with lunch cloth and the mats all monogrammed, at Bournefield, and you will see it in the same well-stocked photograph. You have no idea how smart it is and how possible the price. From Bournefield, too, is the last word in table chic—an organdie cloth and napkins with appliquéd squares in pale shades making a complete design. This is too lovely to resist, and belongs definitely in the class of treasured possessions.

In the lower left-hand corner of the same photograph are two Appenzell cocktail napkins of linen—refreshing reliefs from the compromising articles that turn up very often in our coat pockets.

As to the sample monograms in the photograph at the right on page 77—their chic and charm will speak for themselves. All of them are from Grande Maison de Blanc or from Mosse, who will make equally distinguished arrangements of your own initials.



# *Dryness* a fault of your outer skin

But Lines and Wrinkles come from shrinking of your Under Skin

## THE APPLE SHOWS HOW WRINKLES COME



**SMOOTH-GLOSSY**  
1 At its peak, the inner and outer skins of the apple are both firm and smooth—perfect!



**SOFT-SPONGY**  
2 A little past its prime, the inner tissue of the apple has shrunk away from the outer skin.



**WRINKLED-DISCOLORED**  
3 Later, the outer skin has wrinkled to fit the shrunken under skin. This causes wrinkles in human skin, too!

No single cream completely cares for Both your skins!

**TWO SKINS**—Your *Outer Skin*, exposed to sun, wind, dust, needs a substance that restores the moisture that is constantly being whipped out of it.

Your *Under Skin* is fed by oils that keep it full and firm and prevent lines and wrinkles from forming. When these natural oils fail, this skin needs certain deep penetrating oils to take their place.

And *no single cream* has been made that can do both these things.

That is why there are *two* kinds of Pond's Creams.

Pond's Cold Cream melts instantly and sinks deep down into the under skin. It is *oily*. Wipe it off with a tissue. See how it draws the dirt out!

Pond's Vanishing Cream is greaseless! It guards the surface of the skin and softens and lubricates the *outer skin* only!

Have you been trying to care for your skin with one cream only? Then try this Two-Skin Care and see what wonderful results it brings.

This is how MISS ANNE GOULD does it...

1. "Every Night, I cleanse my skin with Pond's Cold Cream. It's a soft melty kind of cream that



*Miss Anne Gould*

lovely daughter of Mr. and Mrs. Jay Gould, cares for both her skins with Pond's Two Creams. "I could never get along with only one cream."

coaxes out every speck of make-up and dust from your pores. I wipe it off with Pond's Tissues. Then face and neck with Pond's Cold Cream a second time. I *pat* it in to bring up the circulation. It makes any skin feel young deep down! I wipe that off, too. (Sometimes I use Pond's Liquefying Cream. It's a grand cleanser, too.)

2. "Next, Pond's Vanishing Cream for overnight. It is greaseless, deliciously light. Makes you look and feel fresh, and never soils your pillow. I find it smooths and softens the skin divinely. I apply it over face, neck, arms and hands. And I use it to keep my elbows soft and white.

3. "In the Morning, and during the day when needed, I just repeat this. Pond's Cold-Cream cleansing, then Pond's Vanishing Cream. This last is the grandest foundation cream. It makes your skin so smooth and holds powder amazingly."



**For Your Under Skin**—Pond's delicious oil-rich Cold Cream or, if you prefer, the quicker melting, new Pond's Liquefying Cream.

**For Your Outer Skin**—Pond's Vanishing Cream. Corrects dryness—holds powder.

### MAIL COUPON TODAY

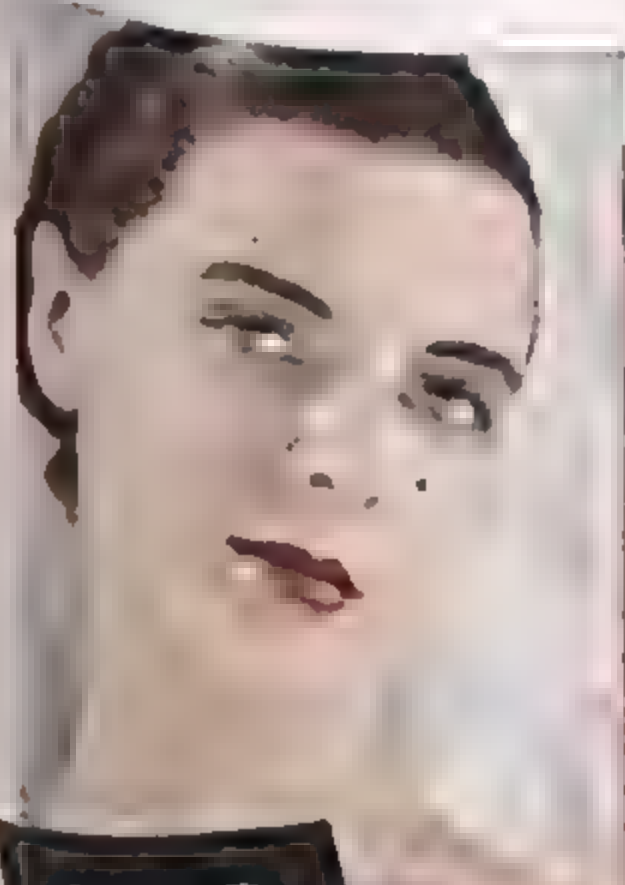
POND'S EXTRACT CO., Dept. D, 110 Hudson St., New York City  
I enclose 9¢ (to cover postage and packing) for samples of all Pond's Creams and six different shades of Pond's Face Powder.

Name \_\_\_\_\_

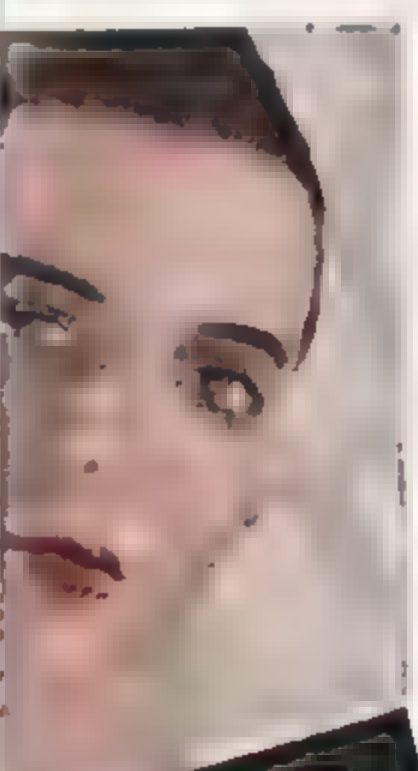
Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1934, Pond's Extract Company



**OUTER SKIN**



**UNDER SKIN**

### Two Creams needed for your Two Skins

Your **UNDER SKIN** where wrinkles start needs an oil cream that goes deep down—supplies failing oils—Pond's Cold Cream or Pond's Liquefying Cream.

Your **OUTER SKIN** where dryness comes needs an oilless cream that guards the surface, restores lost moisture—Pond's Vanishing Cream.





*A different, Lovelier  
Gift for the Bride*

**MARTEX**  
BATH TOWELS



*Monograms by Mosse, Fifth Avenue, New York*

HERE'S THE CROWNING GLORY for her linen closet. Give her heaps and heaps of big, fluffy Martex bath towels. And have them *monogrammed*.

Stores are in the plot. They are ready with the newest of Martex colors and borders; and ready to show you the newest in monogramming.

The Martex bath towels shown in the color photograph (unretouched) are Luxor in green, Barbados in deep brown and red, Zebra in beige and peach and Rio with the red border.

P. S. Don't forget the matching wash cloths with a bath mat or two, or she will never forgive you. Wellington Sears Company, 65 Worth Street, New York City.







This new pattern in table silver, "Modern Classic," was designed by Robert E. Locher for Rogers, Lunt and Bowlen. Modern in feeling, yet classic in its simplicity of line, this is a good choice for the most permanent of presents

WITH LOVE FROM—  
(CONTINUED FROM PAGE 78)

will almost certainly not be duplicated. In the field of decoration, most brides will pray that lamps and shades and pictures be among the missing, since these objects, necessary as they may be, should be planned for certain rooms and are usually fairly difficult to fit in if chosen beforehand. Decorative accessories, usable either in the dining-room or on the drawing-room mantel-piece—flat candelabra, vases, or figurines—offer more possibilities for felicitous placing than those designed distinctly for dining-table use. Among the "Family Presents," aside from the expected chests of silver, and cheques, here are some suggestions for less costly but equally welcome offerings. The aunt of the bride might offer to provide a generous supply of writing-paper, marked for both the town and country house, including all usable sizes of paper and envelopes—the marking and colours to be approved by the bride. The decoration of all the closets of the new establishment with relation to their adjoining rooms is an offer that will be enthusiastically accepted, since in most schemes of decoration this luxury is left unconsidered. If a country house figures in the immediate plans of the couple, a set of furniture for the terrace, keeping the

type of house well in mind, will be a welcome addition. It could include as little as a table and two chairs for breakfast or luncheon in the open, and two cushioned lounging chairs as a modest beginning. A pleasant addition to this present would be a luncheon service for two, to harmonize in colour with the chair cushions. The gift of a collection of flowering bulbs, tulips, narcissus, and lilies-of-the-valley will give yearly pleasure even to those who are not ardent gardeners. Among the more modest presents, complete sets of glassware of simple design for the country house and various examples of plated and chromium accessories, ice-tubs, wine-coolers, and coasters are to be had. These pieces, as necessary in the country as in the city, have taken on a simplicity, as to design and price, which makes them both giveable and acceptable. In chromium plate, the Chase Brass and Copper Company present a variety of accessories designed by Lurelle Guild; a wine-cooler of great simplicity has coasters of the same pattern. Fostoria offers sets of glasses in the now necessary variety of sizes, designed by George Sakier, with a simplicity that makes them suitable either for town or country use. Five new patterns offer a distinguished choice of design.



Identical in design, but appropriately different in size, this pair of umbrellas from Alfred Dunhill divides its honours equally between bride and groom. These two use polished Malacca for the handles, but they may also be had in pigskin and gold

MARTINUS ANDERSEN

*Even* at the Ritz Bar, her quiet entrance creates a strange restlessness. Women lose interest in their champagne cocktails. Men lose interest in their women. She, superbly chic, is probably the only one who knows it's Millot's Crepe de Chine.



PARFUM

*Crêpe de Chine*  
by MILLOT • PARIS



REED & BARTON PRESENT TO YOU

# *Four of the Loveliest*



## POINTED ANTIQUE

*Satisfying Simplicity*

IF you prefer sterling unadorned, delighting in the sheer beauty of flowing lines and shimmering surfaces, choose POINTED ANTIQUE . . . Or, if you are following today's trend toward rich ornamentation, select FRANCIS FIRST—a pattern that has never been surpassed for utter perfection of design and workmanship . . . Before you decide finally, turn the page and consider HEPPELWHITE and ROMAINE. In the first, the most graceful theme of England's master designer is perpetuated. The second was inspired by the sublime achievements of the illustrious French silver-smiths of the days of the Louis's. The Selected Jewelers of America invite you to see settings of these patterns at their shops.



FRANCIS FIRST

*Exquisitely Ornamented*

# *Sterling Designs* IN AMERICA



## *Selected Jewelers*

OF AMERICA





THESE ARE THE

*Selected*

AT ANY OF THESE FINE SHOPS IN THE LARGER TRADING CENTERS

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Montgomery  
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J. Jessop & Sons, Inc.  
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S. & G. Gump Co.  
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L. Lewis & Co.  
Norwich  
John & George H. Bliss, Inc.  
Waterbury  
John R. Clayton Co.  
M. W. Hall

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Baynards, Inc.  
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William Schweigert & Co.  
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Moline  
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Peoria  
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August Jacobs  
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Rockford  
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Springfield  
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Bitterman Bros.  
Kruckmeyer & Cohn  
Fort Wayne  
Robert Koerber  
Indianapolis  
Charles Mayer & Co.  
Julius C. Walk & Son  
Muncie  
Jewel Shoppe  
Richmond  
Jenkins & Co.  
So. Bend  
George H. Wheelock & Co.

**IOWA**

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Edward Rapp  
Cedar Falls  
Chase's Jewelry Store  
Cedar Rapids  
Boyson Jewelry Co.  
Siebke & Taylor Co.  
Des Moines  
S. Joseph & Sons  
Plumb Jewelry Store  
Dubuque  
Berg-Arduser Co.  
Keese & Butler  
Iowa City  
John Hands & Son  
George P. Hauser  
LaMar  
Willings' Jewelers  
Sioux City  
Thorpe & Co.  
Waterloo  
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Atchison  
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Emporia  
Fort Jewel Shop  
Lawrence  
Sol Marks & Son  
Leavenworth  
E. H. Lavery Jewelry Co.  
Topeka  
Wolf's Jewelers  
Wichita  
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M. A. Selbert  
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Victor Bogaert Co.  
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R. Baude Co.  
Geiger & Ament  
Lemon & Son  
Vio Lorch & Sons  
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Franklin  
Isaac Popkin  
New Orleans  
Coleman E. Adler & Sons  
Hausmann  
Shreveport  
Flournoy & Harris

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Lewiston  
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Portland  
Carter Bros. Co.  
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A. H. Fetting Co.  
Hennegen-Bates Co.  
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Hagerstown  
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Prince Cotter Co.  
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Mae Dorsey Hicks Jewelry Shop  
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Herman Hiss & Co.  
Byron T. Linsea  
Detroit  
Traub Bros. & Co.  
Charles W. Warren & Co.  
Wright, Kay & Co.  
Flint  
Wethered-Rice Co.  
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Jos. Siegel Jewelry Co.  
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W. W. Bugg  
Kalamazoo  
Miron D. Ellis  
Lansing  
Cardy Jewelry Co.  
Muskegon  
A. Krauthelm  
Port Huron  
Seeley E. Mosher  
Saginaw  
J. A. Schirmer & Sons  
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Henry E. Scattergood

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Hastings  
Frederick H. Otto  
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S. Jacobs & Co.  
Weld & Sons  
R. G. Winter Co.  
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St. Paul  
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Henry Bockstruck Co.  
E. A. Brown Co.  
Bullard Bros. Co.  
Winona  
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Oppenstein Bros.  
Mexico  
Pitcher Jewelry Co.  
St. Joseph  
Kirkpatrick Jewelry Co.  
St. Louis  
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Jewelry Co.  
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Springfield  
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Manchester  
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Newark  
L. Bamberger & Co.  
Wiss Sons, Inc.  
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Mueller & New  
Paterson  
Peter E. Drew  
Meyer Bros., Inc.  
Wolfhegel & Co., Inc.  
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Wheeler & Son  
Trenton  
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Frank Mindlin Co.  
Carlsbad  
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HEPPELWHITE

*A New Salad Dish*



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YOU WILL BE SHOWN SETTINGS OF REED & BARTON STERLING SILVER

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Van Heusen, Charles Co., Inc.  
Auburn  
Miles L. Hanlon  
Batavia  
Francis & Mead  
Buffalo  
T. & E. Dickinson & Co.  
Harlow K. Hammond  
Hodgins Co., Inc.  
T. C. Tanke, Inc.  
Treasure Island Shop  
Elmira  
James E. Swarthout & Co.  
Glens Falls  
William T. Achenbach  
Hudson  
Isaac Joseph  
Jamestown  
Eugene F. Bassett  
Kenmore  
Moeloth & Hofert  
Lockport  
Harry Hamill  
Medina  
Weber's Jewelry, Inc.  
Newburgh  
W. C. Cornell Co.  
New York City  
Black, Starr & Frost-Gorham  
Brand-Chatillon Corp.  
Cartier, Inc.  
Ovington's Gift Shop  
Reed & Barton  
George H. Schumann, Inc.  
Udall & Ballou  
Niagara Falls  
Max H. Eibo  
Rochester  
Klee & Groh  
E. J. Scheer, Inc.  
Sibley, Lindsay & Curr Co., Inc.  
Sunderlin Co., Inc.  
Tice & Gates  
Schenectady  
Charles Bickelmann  
Clark & McDonald  
Syracuse  
Arthur B. Frost  
H. J. Howe, Inc.  
Stetson & Crouse  
Troy  
Sim & Company  
Utica  
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W. B. Wilcox Co., Inc.  
Jos. Wineburgh & Sons  
Yonkers  
Guterman & Cooper

## NORTH CAROLINA

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Garibaldi & Bruns  
John M. Little  
Durham  
Jones & Frasier Co., Inc.  
Greensboro  
Schiffman's  
Hendersonville  
Leona Allen Young  
Lexington  
Starnes Parker Miller Co.  
Winston-Salem  
W. T. Vogler & Son

## NORTH DAKOTA

Grand Forks  
E. A. Arhart & Co.  
Frank Waterbury Co.  
Kenmare  
Edward H. Gross

## OHIO

Akron  
W. J. Frank Co.  
Chillicothe  
Henn & Henn  
Cincinnati  
Loring Andrews Co.  
Frank Herschede Co.  
George H. Newstedt Co.  
Cleveland  
Webb C. Ball Co.  
Cowell & Hubbard Co.

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Columbus  
Argo & Lehne  
Harrington Co.  
Carl Koch Co.  
Luchtenberg's  
Dayton  
Hughes & Neubauer  
Prinz & Estelle  
Defiance  
Walter J. Linhardt  
Delaware  
B. Yehley & Son  
Springfield  
Hofman-Green Jewelry Co.  
Toledo  
Broer-Freeman Co.  
Norman Hascall & Son  
Youngstown  
Raymond Brenner  
Frank M. Powers

## OKLAHOMA

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J. R. Duncan  
Ardmore  
Dave Strasmick  
Blackwell  
McGee Bros.  
Chickasha  
James W. Owsley  
Cushing  
N. C. McCoy  
Durant  
Fred J. Harle  
Oklahoma City  
Rosenfield Jewelry Co.  
Ponca City  
M. O. Stanley Jewelry Store  
Tulsa  
Miss Jackson's Shop  
Sanders Rones

## OREGON

Portland  
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Frank A. Heitkemper  
Salem  
Pomeroy & Keene

## PENNSYLVANIA

Allentown  
E. Keller & Sons  
Altoona  
W. F. Sellers & Co.  
Bradford  
Hyman R. Rogalsky  
Butler  
R. E. Kirkpatrick  
Carbondale  
Frank E. Burr  
Easton  
Arthur B. Bixler  
Erie  
Richard H. Boyer  
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Greensburg  
Furtwangler's  
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Johnstown  
Penn Traffic Co.  
Lancaster  
Appel & Weber  
New Castle  
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Oil City  
Dickinson's Jewelry Store  
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J. E. Caldwell & Co.  
S. Kind & Sons  
Pittsburgh  
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Grogan Company  
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John M. Roberts & Son Co.  
Terheyden Co.  
W. W. Wattles & Sons Co.  
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Samuel Fuerman  
Pottsville  
Jacob M. Clawson  
Reading  
Frank Tyack & Son  
Warren  
A. C. Kirberger & Son  
Wilkes-Barre  
Frank Clark  
Jerome Meyer & Sons  
York  
R. F. Polack

## RHODE ISLAND

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Edwin C. Blaine, Inc.  
Providence  
Tilden-Thurber Corp.  
Weybosset Jewelry Co.

## SOUTH CAROLINA

Charleston  
James Allan & Co.  
W. P. Cart Company  
Columbia  
Sylvan Bros.  
Greenville  
Walter H. Keese & Co.

## SOUTH DAKOTA

Aberdeen  
Charles A. Sauer  
Sioux Falls  
Smith Jewelry Co.  
Watertown  
Charles F. Halbkat

## TENNESSEE

Chattanooga  
W. F. Fischer & Bro. Co.  
Knoxville  
Hope Bros. Co.  
Kimball's  
Memphis  
George T. Brodnax  
Nashville  
Jensen & Jeck  
B. H. Stief Jewelry Co.

## TEXAS

Abitene  
Clyde M. Presley  
Amarillo  
Hugh F. Whitcomb  
Athens  
M. & N. Stirman  
Austin  
J. A. McKinnon & Co.  
Stelfox Co.  
Beaumont  
Beaumont Loan Co.  
Bryan  
Caldwell's Jewelry Store  
Corpus Christi  
Taylor Bros.  
Dallas  
Linz Bros.  
El Paso  
Feder's Jewelers  
W. T. Hixson Company  
Holdsworth & Pearce  
Ft. Worth  
Haltom's  
Galveston  
Robert M. Tschumy  
Greenville  
King's  
Taylor Bros.  
Haskell  
R. A. Crowell  
Houston  
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J. J. Sweeney Jewelry Co.  
Huntsville  
Westmoreland's Jewelry Store  
Laredo  
Milton & Brewer  
Longview  
R. S. McCauley  
Lubbock  
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Marshall  
Pelz Jewelers  
Mexico  
L. S. Patterson  
Mineral Wells  
J. E. Johnson Jewelry Co.  
Palestine  
P. A. Kolstad  
Port Arthur  
Shelton H. Wellborn  
San Angelo  
Holland Jewelry Co.  
San Antonio  
E. Hertzberg Jewelry Co.  
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Seguin  
H. Krezdorn & Son  
Texarkana  
Hack's  
Tyler  
Dickason-Girard Jewelry Co.  
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## TEXAS (Cont.)

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Wichita Falls  
Kruger Jewelry Co.

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Salt Lake City  
Boyd Park  
Leyson-Pearsall Co.

## VERMONT

Brattleboro  
Vaughan & Burnett, Inc.  
Burlington  
F. J. Preston & Son  
Rutland  
F. B. Howard

## VIRGINIA

Charlottesville  
Keller & George  
Danville  
Hodnett & Speer Co.  
Lynchburg  
D. B. Ryland & Co.  
Norfolk  
D. P. Paul Co.  
Richmond  
J. F. Kohler & Sons  
Miller & Rhoads  
Schwarzschild Bros.  
Roanoke  
Henebry & Son  
Moose & Bent  
Arthur S. Pfeuger  
Staunton  
H. L. Lang & Co.

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Hardy's  
L. W. Suter  
Victor Jewelry Co.  
Spokane  
George R. Dodson  
Tacoma  
Mahncke & Co.

## WEST VIRGINIA

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Eisensmith Jewelry Co.  
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Huntington  
C. F. Reuschlein  
Parkersburg  
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J. Wetherell & Sons  
Wheeling  
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Fischer's Jewelry Store  
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Eau Claire  
Fleming Bros.  
Green Bay  
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LaCrosse  
Glynn Cramer  
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Bloedel's Jewelry  
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Oshkosh  
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Racine  
Doering Jewelry Co.  
Sheyboan  
A. Imig Sons Co.  
Watertown  
W. D. Sproesser Co.  
Waukesha  
Estberg & Sons  
Wauwatosa  
Henry Wandt

## WYOMING

Cheyenne  
Arnold E. Brindler  
J. Burri Jewelry Co.



*A delightful Jack Shepard*  
COFFEE SERVICE



ROMAINE

THERE is probably a Selected Jeweler in your own locality. If not listed here, write us for his name. REED & BARTON, Taunton, Massachusetts





• You'll never know how beautiful your figure can be until you see it in "Free Action." This marvelous new FLEXEES' foundation, with its ingenious "Twin-Control," holds you in amazingly, without the slightest sacrifice of comfort, and moulds your figure into a symphony of lyrical curves . . . Slips on easily. No hooks, no bones, and backless to the waist. Styled with the smart new "fashioned" seams, and high uplift bust. Batiste model illustrated, \$15. In all satin, \$16.50. At leading department stores and specialty shops.



## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. A. L. W.: Once again, I am turning to Vogue for help. Our dearest friends are about to celebrate their silver wedding anniversary, and my husband and I are at a loss as to what to give them. Of course, they already have the usual supply of flat silver, trays, platters, and bowls. What might we give them that is made of silver, but is different from anything they now have?

Ans.: Since your friends already own the average supply of silver, we suggest that you give them one of the breakfast dishes with two sections and a hot-water compartment underneath. These are charming in a Georgian design, and, for buffet suppers or an after-the-theatre party, they are also most useful. Another suggestion is a champagne bucket. Now that Repeal is here, these are much in evidence, and certainly add to any party. Still another piece of silver that has returned to fashion with Repeal and late suppers is the chafing-dish.

Mrs. G. G. L.: A discussion has arisen here over the correct formal and informal service for finger-bowls. Will you be so kind as to give full details for both?

Ans.: At a formal meal, the dessertspoons and second-sized forks rest alone on the dessert plate on the buffet, and the finger-bowls, each on its own little plate, flanked by the fruit-knife and fork, are arranged behind the dessert plates. When the salad course is finished, the table is cleared and crumbed, and the dessert plate is set down before each guest. After the dessert, these plates and implements are removed, and the finger-bowl, arranged as described above, is set down before each guest.

At an informal meal, or when the service is limited, the finger-bowl is placed on the dessert plate with the dessertspoon and fork. A lace mat is usually placed under the finger-bowl to keep it from slipping. When the table is cleared after the salad course, the dessert plates with finger-bowls are set down before each person. Besides being a correct method of serving, this procedure simplifies the service a great deal.

Mrs. J. D. T.: Will you please tell me if the oyster-fork is placed at the right or at the left of the plate when the table is set? Also, what is the correct position for the large fork and the salad-fork? I have been told that the smaller implements should always be the farthest from the plate.

Ans.: The oyster-fork should always be placed at the extreme right, and never at the left. In setting a table correctly, one should always remember that the silver is placed in the order of the course with which it is to be used; that is, the implement for the first course is always the one farthest from the plate and, as the meal progresses, those nearer the plate are used in turn. Since the salad is the last course before the dessert, the salad-fork should be the one nearest the plate on the left side, and the smaller knife should be next to the plate on the right side. The dessertspoon and the small fork for the dessert are brought in later on the dessert plate.

Miss H. D. S.: I expect to be married in June, and the question has arisen of how much and how little flat silver I will really need. I am marrying a man whose income, small at present, will probably be somewhat larger in the next few years. I want to have sufficient silver to entertain twelve for a buffet supper now, or twelve for a more formal dinner later. My fiancé's family are giving me my tea-service. My grandfather, who is to give me my flat silver, is allowing me seven hundred dollars for it. What pieces should I have?

Ans.: For a service of twelve, Vogue thinks the following items of flat-ware complete a very adequate silver chest. With the pronounced feeling for the buffet type of entertaining that prevails to-day, Vogue feels that it is advisable for the bride to be equipped with service for twelve, whatever the size of her first housekeeping establishment. If you have seven hundred dollars allotted for your silver, you can no doubt include fish-knives and forks, and fruit-knives, which are pleasant additions.

### SPOONS

18 teaspoons for various uses  
12 dessertspoons  
18 large spoons for soup and serving  
12 after-dinner coffee spoons  
2 ladles  
6 salt-spoons

### KNIVES

12 large knives  
12 second-sized knives  
12 butter-knives

### FORKS

18 large forks for meat and serving  
24 second-sized forks, for fish, entrée, salad, and dessert  
12 oyster-forks (these might also be used for lemon, with tea).

Miss M. R.: Will you please tell me if the salad-fork is considered a left-hand implement and placed at the left of the plate, when salad is served as a course alone without cheese or game—or is that ever considered correct? If the salad is served with game, how is this done?

Ans.: The salad-fork is always considered a left-hand implement and is placed at (Continued on page 112)



HERE'S AID FOR FACES

THAT ASPIRE TO SPRINGTIME FRESHNESS



*A new focus* has

been put on fashionable faces. *Eyes and lips* now receive the emphasis when it

comes to applying make-up—while all the rest of one's face must hold admiring glances by its sheer, breath-taking *cleanliness!* There's only one

way to achieve such beauty—and every pore, conspicuous or tiny, has its own responsibility! You can help your pores, your complexion tone,

and your skin texture—by adopting *Marie Earle's* famous *two-purpose* Essential Cream as your daily skin care. Use it *night and morning*, use it

for *cleansing* and *nourishing*. On the *first* application, this remarkable Cream melts quickly, loosening soil. Your *second* stroking-in of this

Cream feeds back the essential oils that lubricate, giving the skin satin-

smooth texture, *discouraging* sun and birth-

day wrinkles. Good shops all sell Marie Earle Essential Cream: \$1 to \$5.



*Marie Earle*

Salon for

Superior "Facials"—714 Fifth Avenue, New York







## The Prelude to Loveliness is Poise

... and poise starts with the shoes that grace your feet. The day you change from uncomfortable footwear to Florsheims will be one of your happiest memories. Distinctively styled, Florsheim's exclusive Feeture Arch gives you perfectly balanced support and blessed ease that you have never before enjoyed in shoes so smart. Illustrated above, The Punchette . . . Style W-131.



# Florsheim Shoes for Women

\$8<sup>75</sup> to \$10<sup>50</sup> and up

THE FLORSHEIM SHOE COMPANY *Manufacturers* CHICAGO

## SHOP-HOUND

(CONTINUED FROM PAGE 89)

bride who is looking for distinction in a going-away suit. I have a feeling that I'm going back to let Monsieur Balod have his way with some Rodier wool I've been hoarding. His prices start in the neighbourhood of \$65.

• I'm feeling particularly smug right now, because of a discovery at The Purple Box (11 East Fifty-Fifth Street)—a nightgown that is sheer fun. It is slimly tailored of white crêpe sprinkled in casual indiscrimination with bright coloured dots—appropriately called "Confetti." It costs about \$19. This shop has, also, a bed-throw that will lend a smooth, sophisticated air to your lazy breakfasting—made of white moire dressed up by a severe monogram of white satin. This costs about \$22, with the monogram. All

such is trivia, I admit—but essential trivia that has always been the birth-right of brides.

• Miss Penn (562 Madison Avenue) has gone and done it again! This time by gadgeting up her tremendous new bag to such completion that you'd keep your beauty reputation if you were marooned on a desert island. It is that efficient and complete. You open this fancy by pushing up a watch that flips over to show a plain enamel back—and see your cigarettes (twenty of them) pop up. Out of one end of the frame comes a lighter; from the other, a lipstick. Inside, you draw a compact, and, of course, a comb. She's on her toes—this girl—and is well worth watching if you have a yen for fine bags—a hankering for never-before-seen-fun.

## ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 110)

the left of the dinner-plate. In America, salad is usually served as a course by itself; but, if it is served with game, it is generally intended to be put on the same plate with the game. In some houses, the hostesses prefer to use separate plates for salad, with the game course. The crescent-shaped kind is a smart choice for this. The custom of having the extra plate is not general, however, and seems rather unnecessary when the course is considered as a whole.

Mrs. F. D.: Please tell me if it is considered correct (or permissible) to use butter-spreaders when serving cheese and crackers as a dessert.

Ans.: It is permissible to use butter-knives when serving cheese and crackers, but a small-sized luncheon-knife would be more convenient, as it is larger. Incidentally, the term butter-knife is considered a more correct description than "butter-spreader."

Mrs. W. E. D.: Please tell me the correct way to initial silver, and what type of initialing to use. My silver is a Georgian-Colonial pattern.

Ans.: Because the marking of silver makes it much more personal, it is always desirable to have one's silver marked. The initials of the wife are usually worked into a monogram. Thus, if you were Dorothy Lake before you married John Dunn, your silver would be marked with the initials D. L. D. We think either a line monogram or plain Colonial block letters would be the most suitable with your Georgian-Colonial pattern.

Mrs. E. T.: Please tell me if bread-and-butter plates are used at a strictly formal dinner. Where we live, in the far South, dinners are apt to be informal; and, with the usual Southern hot breads, a bread-and-butter plate seems to be essential. Should the butter and the butter-knife be already on the plate when the meal begins?

Ans.: Long ago, bread-and-butter plates would have been thought too informal for dinner, but it is quite correct to use them now, even at formal dinners. The butter and the butter-knife should be on the butter-plate when the meal is announced.

Miss F. G.: Will you please tell me whether it is absolutely necessary to put down the knife and change the fork from the left to the right hand before putting any food into the mouth, after each time the knife has been used.

Ans.: In eating meat or fowl or anything else that requires you to use your knife before eating each morsel, it seems an unnecessary refinement of table manners to refrain from putting food into the mouth until the knife has been laid down and the fork shifted from the left hand to the right. But as we have been taught to eat with the right hand, and as most people are more accustomed to eat this way, and do it better, as soon as it is convenient the knife may be put down and the fork taken into the right hand. The English habit is to continue to eat with the knife held in the right hand, and the fork in the left. But to make a rule about it seems absurd.

### TO OUR CONTRIBUTORS

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# MAE WEST

## and her pal Dan Cupid



PARAMOUNT STAR

**CUPID:** "Hello, Mae, how are tricks?"

**MAE WEST:** "Why Dan, you darling, what are you doing here in Hollywood?"

**CUPID:** "Came for a holiday—it's the one place I never have to work. All you girls can take care of yourselves."

**MAE WEST:** "We get our men, all right. But then we've been using Lux Toilet Soap for years. A luscious skin gets them every time."

**CUPID:** "You do know men, Mae. I find I've lots more spare time since girls everywhere started using your soap. Guess I'll fly over and see Lupe now. Take care of yourself."

**MAE WEST:** "By-by. C'm up and see me some time."



"MY GREATEST ALLY"

Take a leaf out of Mae's notebook! Lovely skin attracts men just as honeysuckle attracts bees. You can have it as easily as the 9 out of 10 screen stars who use Lux Toilet Soap. Use it yourself every day for the soft, appealing skin that men adore.





# at KAUFMANN'S in PITTSBURGH



## MisSimplicity\*

Is Selected For Its  
"Custom=Like" Fit

The top front of this new MisSimplicity (sketched from life at Kaufmann's) is separate just above the waistline, overlapping the lower part to form the "Slide-away" feature ... which allows the garment to adjust itself to your every position without "breaks" or "bulges". The brassiere ends cross in back creating a diagonal pull that raises the bust, outlines the ribs, defines the waistline and smooths away the abdomen. It's of rayon flecked batiste, elastic and lace.

\*Reg. U. S. Pat. Off. Pat. No. 1,859,198

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## SOCIETY

(CONTINUED FROM PAGE 98)

### ENGAGEMENTS

#### NEW ORLEANS

**Pipes-Milling**—Miss Claudia Pipes, daughter of Mr. and Mrs. David W. Pipes, to Mr. Robert E. Milling, junior, son of Mr. and Mrs. Robert E. Milling.

#### PHILADELPHIA

**Thaete-Shipley**—Miss Geraldine Katherine Thaete, daughter of Mr. Edward Henry Thaete, of Chestnut Hill, Pennsylvania, to Mr. Samuel Richard Shipley, son of Mr. and Mrs. Walter C. Shipley, of Chestnut Hill.

#### SAINT LOUIS

**Bay-Calfee**—Miss Betty Cantrell Bay, daughter of Mr. and Mrs. Mansfield C. Bay, to Mr. Creighton Beedy Calfee, son of Mr. and Mrs. Joseph S. Calfee.

#### SAINT PETERSBURG

**McClure-Hauber**—Miss Katherine McClure, daughter of the Reverend James A. McClure and Mrs. McClure, of Saint Petersburg, Florida, to Mr. Roland Eugene Hauber, of Cincinnati, Ohio, son of Mrs. Catherine M. Hauber, of Cleveland, Ohio.

#### UTICA

**Brewer-Campbell**—Miss Emily Snow Brewer, daughter of Mrs. Charles Snow Brewer, to Mr. Charles Stewart Campbell, son of Mr. and Mrs. Albert Mason Campbell, of Huntington, West Virginia.

#### WASHINGTON, D. C.

**Gibson-McLean**—Miss Mary Preston Gibson, daughter of Mrs. Morris E. Locke, to Mr. Gale McLean, son of the late Rear-Admiral Ridley McLean, U. S. N., and Mrs. McLean.

### WEDDINGS

#### NEW YORK

**Connor-Fischer**—On April 7, in the Central Presbyterian Church, New York City, Mr. Frank Hayden Connor, of Bronxville, New York, son of the late Mr. and Mrs. James William Connor, of Owatonna, Minnesota, and Los Angeles, California, and Miss Phoebe Elizabeth Fischer, daughter of Mr. and Mrs. Walter Strich Fischer.

**Hilts-Jackson**—On April 6, in Saint James's Church, New York City, Mr. Erwin Rumsey Hilts, son of Mr. and Mrs. Erwin P. Hilts, of Saint Louis, Missouri, and Miss Harriet Canfield Jackson, daughter of Mrs. Gilbert Kinney, of New York City, and of the late Hugh W. Jackson.

**Jordan-Ingersoll**—On March 10, in Saint Bartholomew's Church, New York City, Mr. Thomas Leslie Jordan, son of the late Mr. and Mrs. Edwin Clarendon Jordan, of Jordan Springs, Virginia, and Miss Cornelia Howard Ingersoll, daughter of Mr. and Mrs. Howard Lyman Ingersoll, of New York City.

**Libby-Wiley**—On April 7, in Saint Bernard's Church, Bernardsville, New Jersey, Mr. Deane Ashton Libby, son of Mr. and Mrs. J. Ashton Libby, of Springfield, Massachusetts, and Miss Elizabeth Howell Wiley.

**Outerbridge-Richmond**—On April 6, at "Sunninghill," Glen Head, Long Island, Mr. Joseph W. Outerbridge, son of Mr. and Mrs. Samuel R. Outerbridge, of New York City and Center Island, and Miss Sarah Richmond, daughter of Mr. and Mrs. L. Martin Richmond, of New York City and Glen Head.

**Turnure-Gwynn**—On March 16, in New York City, Mr. Lawrence Turnure, son of Mrs. George Evans Turnure, of New York City and "Beaupré," Lenox, Massachusetts, and Miss Louise Harrison Gwynn, daughter of Dr. William C. Gwynn and Mrs. Gwynn, of Washington, D. C.

**Wilkin-Cates**—In April, in New York City, Mr. Robert Cullen Wilkin, of New York City and Saint Louis, Missouri, son of Mr. and Mrs. Garret Wilkin, of Saint Louis, and Miss Barbara Cates, daughter of Mr. and Mrs. Louis S. Cates, of New York City.

#### BOSTON

**Borden-McGinley**—On March 17, Mr. Richard Borden, son of Mr. Spencer Borden, of "Interlachen," Fall River, Massachusetts, and Miss Elizabeth Bulkeley McGinley, daughter of Mrs. Holden McGinley, of Milton, Massachusetts.

#### FAIRMONT, WEST VIRGINIA

**Sample-Waddell**—On February 20, Mr. Lloyd Earle Sample, son of the late Lloyd Earle Sample and Mrs. Sample, and Miss Jean Shaw Waddell, daughter of Dr. Charles W. Waddell and Mrs. Waddell.

### WEDDINGS

#### FAJARDO, PORTO RICO

**Crago-Ingram**—On March 24, Mr. Paul H. Crago, son of Mr. and Mrs. William H. Crago, of Fajardo, Porto Rico, and Miss Grace Ingram, daughter of Mr. and Mrs. George A. Ingram, of Brooklyn, New York.

#### PHILADELPHIA

**Brown-Borton**—On April 2, in Whitmarsh, Pennsylvania, Mr. George W. Brown, third son of Mr. and Mrs. George W. Brown, junior, of Germantown, Pennsylvania, and Miss Anne M. Borton, daughter of Mr. and Mrs. Charles Stanley Borton, of "Sundown," Whitmarsh.

**Brown-Read**—On April 2, in Calvary Church, Conshohocken, Pennsylvania, Mr. Edmond L. Brown, second son of Mr. and Mrs. Edmond S. Brown, of Radnor, Pennsylvania, and Miss Anne Stoney Read, daughter of Mr. and Mrs. William Bond Read, of "Bryn Tyddyn," Conshohocken.

**Lee-Fell**—On April 3, Mr. Robert H. Lee, son of Mrs. Edward S. Lee, and Miss Florence Fell, daughter of Mr. and Mrs. Robert Gratz Fell.

**White-Whitaker**—On April 14, in Trinity Oxford Church, Mr. Edward Peirce White, son of Mr. and Mrs. Frank Owen White, of Boston, Massachusetts, and Miss Sylvia Howland Whitaker, daughter of Mr. and Mrs. James Long Whitaker, of Philadelphia, Pennsylvania.

#### SAINT LOUIS

**Augur-Hoblitzelle**—On March 15, at "Inwood," Wynnewood, Pennsylvania, Mr. Newell Avery Augur, son of Mrs. Wheaton Augur, of Lake Forest, Illinois, and Miss L. Trimble Hoblitzelle, of Saint Louis, Missouri, daughter of the late Mr. and Mrs. George K. Hoblitzelle.

**Dempsey-Simpson**—On March 17, Mr. Dumont Gardner Dempsey, son of Mr. and Mrs. Thomas J. Dempsey, and Miss Mary Morrison Simpson, daughter of Mrs. William S. Simpson, junior.

#### SAINT PETERSBURG

**Beatty-Aiken**—On March 10, in Saint Peter's Church, Saint Petersburg, Florida, Dr. Dale C. Beatty, son of Mrs. Ruth Beatty, and Miss Burnette Aiken, daughter of Mrs. Grant Aiken.

#### SAN ANTONIO

**Kuntz-Goggan**—On January 31, Mr. Peter Kuntz, third son of Mr. and Mrs. John J. Kuntz, and Miss Jean Goggan, daughter of Mr. and Mrs. Thomas Goggan.

#### SAN DIEGO

**Allen-Annable**—On February 24, in Christ Church, Coronado, California, Mr. Willis Mertz Allen, son of Captain Burrell Clinton Allen, U. S. N., and Mrs. Allen, of Greenwich, Connecticut, and Miss Ruth Joy Annable, daughter of Mr. and Mrs. Fred Lester Annable, of San Diego, California.

#### SAN FRANCISCO

**Gray-Clark**—On February 17, in "House-on-Hill," San Mateo, California, Dr. Gerald Gray, of Piedmont, California, son of the late George B. M. Gray and Mrs. Gray, and Miss V. Patricia Clark, daughter of Mrs. Tobin Clark, of San Mateo, and the late Charles W. Clark.

#### UTICA

**Baker-Casey**—Mr. Frank Baker, of Rochester, New York, and Miss Virginia Casey, daughter of Mrs. James I. Casey.

### WEDDINGS-TO-COME

#### PHILADELPHIA

**Hines-Hodge**—On May 5, Miss Mary Breckinridge Hines, daughter of Captain John Fore Hines, U. S. N., and Mrs. Hines, to Mr. Edward B. Hodge, junior, son of Dr. Edward B. Hodge and Mrs. Hodge.

**Lueders-Gates**—On April 25, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Miss Phyllis Clark Lueders, daughter of Mr. and Mrs. Philip E. Lueders, of Wynnewood, Pennsylvania, to Mr. Jay Gibson Gates, son of Mr. and Mrs. Thomas S. Gates, of Chestnut Hill, Pennsylvania.

**Vaughlain-Andrews**—On April 28, Miss Patricia Vaughlain, daughter of Mrs. Samuel M. Vaughlain, junior, of Rosemont, Pennsylvania, to Mr. Thomas Hollingsworth Andrews, third son of Mrs. Charles Leedom, of "Rose Tree Farm," Media, Pennsylvania.



# You are the woman of the hour

The moment you enter the Elizabeth Arden Salon for a treatment, *you* become the woman of the hour to Miss Arden and her staff. *Your* face is the only concern of the assistant...personally trained by Miss Arden...to whom *your* problems are entrusted. Out of the wealth of her experience, she devotes her time, her knowledge, her efforts, to making you lovelier.

Whether you come for a *Muscle-Strapping Skin-Toning Treatment*, to make your skin as soft as silk, as young as you want it to be...or a *Sensation Treatment*, in which that marvelous new salve is applied to banish lines and wrinkles and awaken your skin to new radiance and beauty...you do so in the knowledge that your every shortcoming will receive the attention of an expert, your every feature will be studied with care. And while you lie back comfortably, happily, luxuriously, Elizabeth Arden's assistant turns back the clock. For an appointment, please telephone Plaza 3-5847.



DENYER

*These are the preparations you must use at home faithfully, between treatments, to maintain the loveliness you have found at the Elizabeth Arden Salon:*

*Venetian Cleansing Cream*...Melts into the pores, rids them of dust and impurities and leaves the skin soft and receptive. \$1, \$2, \$3, \$6.

*Venetian Ardena Skin Tonic*...Tones, firms and whitens the skin. Use with and after Cleansing Cream. 85c, \$2, \$3.75, \$9.

*Ardena Velva Cream*...A beautiful, delicate cream that smooths and refreshes without fattening. Keeps the skin soft and healthy. \$1, \$2, \$3, \$6.

*Venetian Orange Skin Food*...Keeps the skin full and firm, rounds out lines and hollows. \$1, \$1.75, \$2.75, \$4.25, \$8.

*Venetian Special Astringent*...Tightens the skin, firms the contour, gives new life to faces on which the flesh is relaxed or sunken. Always apply Orange Skin Food or Velva Cream afterwards. \$2.25, \$4, \$10.

*Spotpruf Lotion*...A marvelous preparation for the relief of spots and erup-

tions. Clears the skin, leaving the surface soft, smooth, silky. \$3.

FOR THE FINAL TOUCH OF BEAUTY

*The New Amoretta Cream*...This exquisite preparation now comes in two new colors: Rachel...which gives the skin a radiant glow; Naturelle...which imparts an exquisite finish. \$1, \$2.

*Poudre d'Illusion*...A lovely powder for those who demand ultra quality. So soft, so fine, so pure that it protects the skin. Ten enchanting shades. \$3.

• Write for a copy of Miss Arden's new booklet, "Sweeping the Years Away."

## Elizabeth Arden

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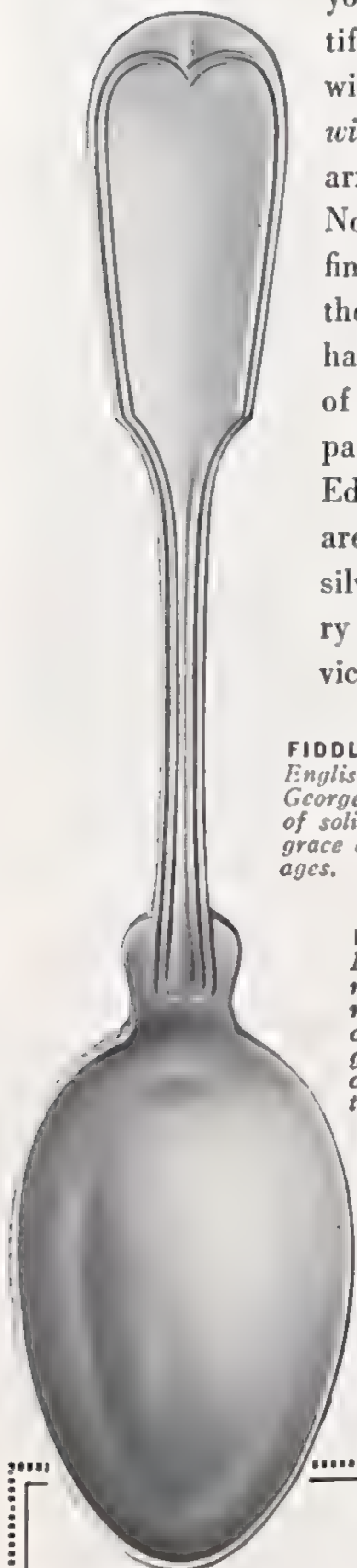
Betty Smith  
says:—



"Choose your silver  
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FRANK W. SMITH, INC., of Gardner, Massachusetts, manufacturers of beautiful things in Sterling Silver for over 50 years, makes it possible for you to do this without cost or obligation.

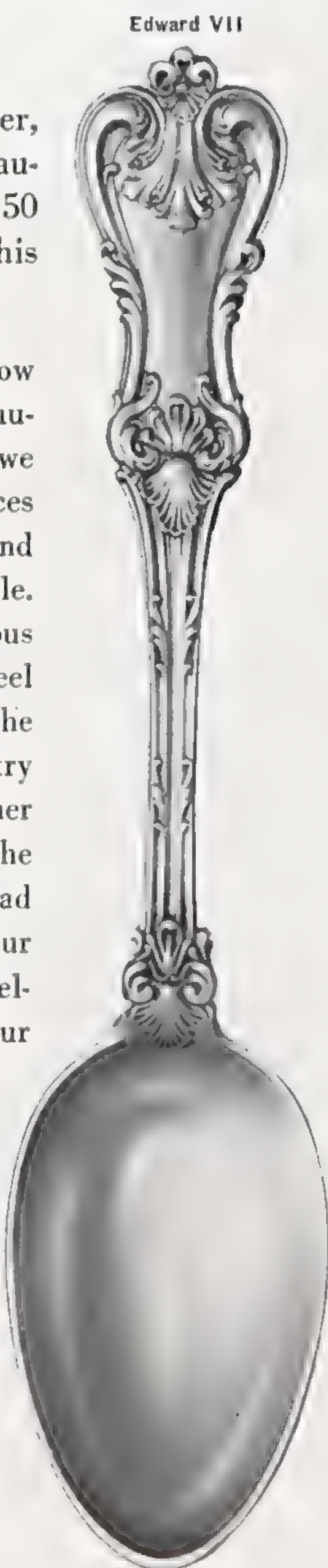
Fiddle Thread



Indicate on the coupon below your preference of the two beautiful patterns shown here and we will send you five actual pieces *without charge*. Study them and arrange them on your table. Note the sheen of the luxurious finish in the candle light. Feel the perfection of balance in the hand—the grace and symmetry of design. We have many other patterns to choose from but the Edward VII and Fiddle Thread are particularly distinctive. Our silver is sold only through jewelry stores—there is one in your vicinity.

**FIDDLE THREAD**—A pattern, created by English silversmiths during the reign of George III, that accentuates the beauty of solid silver through a simplicity and grace of line that is as enduring as the ages.

**EDWARD VII**—Evolved from Old English shell and Rococo ornament of the middle Georgian Period—graced with a finer detail of ornamentation and an artistry that grows in its appeal to all lovers of beauty. Complete dinner service to match.



Edward VII

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GARDNER, MASS.

*Silversmiths for half a century*

FRANK W. SMITH, INC.  
Box C, Gardner, Mass.

With the understanding that it does not obligate me to purchase, please send me five pieces of your (check preference)

☐ Fiddle Thread ☐ Edward VII pattern

in order that I may examine them leisurely in my home.

Name \_\_\_\_\_

Street No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 35)

### Lobbying

• Peacock Alleys have a very real Purpose in Life—both for those who strut and for those who sit and wait. When you're meeting a friend for luncheon or dinner, and the eating place hasn't been decided upon, you choose a meeting-place in the general neighbourhood, convenient to you both.

The main point to consider is a place to sit. Nothing is worse than being "stood up" for quarter-hours, while your date struggles valiantly towards you through traffic tie-ups.

A clock is a second and desirable refinement—so that you can keep referring to it constantly.

Interesting people to observe is the third requirement—which may be varied with interesting things to look at. (For example, the view from the top of the R. C. A. Building, if it's a clear day and you like high places.)

Railroad stations are very obvious rendezvous spots. But the seats in the waiting-rooms are notoriously hard. A hotel near-by, with soft rugs to patter about on and soft armchairs to sink into, makes waiting almost delightful. The famous spot under the clock in the Biltmore (and, in the lounge behind the clock, they'll serve you a cocktail while you wait); or the mezzanine of the Commodore with its luxurious sofas; or the Roosevelt mezzanine, where there are nice books and magazines and a cheerful fireplace and a picture of the President for whom the hotel is named—if you're in the Grand Central vicinity. The Pennsylvania Hotel alleys, if you're in the neighbourhood of the "Pennsy" station.

East Side: The Waldorf offers a maze of meeting-places. Bloomingdale's have a little waiting-room on the top floor, near the restaurant and the adjustments. West Side: near Times Square—The Astor. From the Gay 'Nineties comes the tradition for waiting "under the clock at the Astor." There's even an old song about it, in those very words, describing the people who come there to wait. If you've been shopping, Macy's balcony (on the post-office side or on the optical side) gives a grand view of the all-too-human maelstrom below.

All Around The Town: The Public Library at Forty-Second Street and Fifth Avenue has nice chairs on the stair landing, or you can wander out towards the collection of antiphonaria and see the "vellum leaves in varying shades of purple" all beautifully illuminated. For myself, I rather enjoy waiting at the church. Saint Patrick's Cathedral is a favourite spot, and the little Collegiate Church a few blocks farther down Fifth Avenue is another. If you wait up around Central Park: the Plaza, the Savoy-Plaza, Pierre's, or the Saint Moritz farther west. If you are a boat-watcher, or are meeting a friend from Staten Island, Battery Park will do nicely on a fine day.

### Portraits

• The other afternoon when I went to a tea at the Arden Gallery to meet Harry Sutton, junior, the artist who paints gardens so well, I didn't know that my greatest kick was to come—not from the garden paintings so much

as from this young artist's amazing collection of portraits, which were also on exhibit. Of course, his gardens are exceedingly good—but those portraits of his are, to me, incredible. Wait until you hear about them.

He does them in two hours by the clock—and charges less than \$100. And don't think for a moment that they are of the Coney Island side-show variety. These Sutton portraits are quite distinguished. Have a flair. Done in tempera, they are painted in arresting colours and are most decorative. In fact, I should think decorators would be keen about using them as features in a house. I am sure they would pronounce them—to use their pet word—"Important." Frankly, I don't know how these portraits are as to likenesses—but you don't expect a Sargent or Lavery at this price, nor for a two-hour sitting.

Mr. Sutton has been turning out his portraits up in Boston all winter at the rate of three a day. Just a one-man portrait factory! Most of Back Bay's elite sat for him, and I will be surprised if New York doesn't keep him busy for a long time. Miss Jane Wyatt was his first "sitter"—so at least he had a grand person to start his Manhattan ball rolling. If you would like a little portrait in your home—and not so little, at that—you can have a look at the Sutton affairs up at the Arden Gallery (Fifty-Seventh Street and Park Avenue), and unearth any details you want to know about.

### Water-front

• At the foot of Fulton Street—precisely, numbers 2 to 4 Fulton Street—is a place dear to the heart of the seafaring man. In fact, it's of so salt a savour that even a landlubber like me can feel a hornpipe coming on if I'm not careful. Sweet's Restaurant is the name of the place, and it's on the second floor of an old seafaring hotel. It was invented as long ago as 1845.

All conceivable forms of marine life are offered up there—beautifully cooked—from pompano through shad to eels (and R-sters in months with an R). And for them as has been on the sea and wants land food, there are curries of lamb and roast beef.

The place is a regular museum, with ship-models in glass cases and old whaling instruments carefully mounted and inscribed with their proper function. Even the waiters have been there a long time. A heterogeneous group from all parts of the town and all ports of the world comes in the way of dress—from evening clothes to middies. And you'd better get there before eight, because, technically, Sweet's closes at that time, though newcomers are served later than that, if there are still people at other tables. Needless to say, the prices aren't high. And you can yo-ho-ho for a bottle of Chablis or Sauterne and find that it's fully as delectable as the fish you have ordered.

### Some Sunday morning

• With Easter so recent, it seems a good time to give a list of churches that have particularly lovely music—churches (Continued on page 118)



“Please...  
*Lord & Taylor*  
 ask  
 Elizabeth  
 Hawes  
 to design  
 2 lovable,  
 tubbable  
 frocks!”



*Lord & Taylor*



Bless Elizabeth Hawes. She heard and she answered with two frocks made of Suavelle\*, a sleek supple silk with a satiny stripe. This lush fabric has been washed six times in the lukewarm suds of pure Ivory Flakes, and it wins a perfect washability score. But the goblins'll get you if you dare to use less-pure or less-mild soap flakes.

*Left frock:* as comfortable to wear as an easy conscience... notched sleeves... the collar buttons

high or unbuttons low... Elizabeth Hawes touch supplied by the stitched corded belt that is fastened by silvery hardware. Sizes 14 to 40, 22.75.

*Right frock:* no sense in calling this a tennis frock when it can play all-around all day! Elizabeth Hawes knew that smart girls would love the exciting shoulder chevrons... the crisper one is made of colored duck. Sizes 12 to 18, 19.95.

WHITE, PINK, AQUA, MAIZE • SPORTS SHOP, FIFTH FLOOR

\*REG. U. S. PAT. OFF.

says, "wash these silk frocks with **IVORY FLAKES**"



## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 116)

that are noted for their choral or organ music all year around:

Grace Church, at Broadway and Tenth Street, is famous for its choir of boys. They sing Sunday mornings at eleven o'clock and again in the evening at eight o'clock. They also sing during the week at the short noonday services (twelve-thirty) from Tuesday through Friday.

The Church of Saint Paul the Apostle, on West Fifty-Ninth Street (Paulist Fathers), has fine choir and organ music regularly at its services.

Riverside Church, on Riverside Drive and One Hundred and Twenty-Second Street, is especially famous for its organ music. Sunday services are at eleven in the morning and four in the afternoon. Sunday afternoon services are purely musical, and varied from Sunday to Sunday with music by a string quartet, or the full choir of fifty voices, and the organ. During the summer, however, the musical services are discontinued.

The Russian Orthodox Church of Christ the Savior, at East One Hundred and Twenty-First Street, has a wonderful Russian choir. Services are at seven-thirty on Saturday evenings.

Saint Bartholomew's Church, at Park Avenue and Fifty-First Street, has choir and organ music at the eleven o'clock Sunday service. At four every Sunday afternoon, there is a special service of music.

Saint Thomas's Church, Fifth Avenue and Fifty-Third Street, has full choir and organ music with the regular Sunday services, and the choir also sings at the five o'clock service every evening during the week.

Trinity Church, at Broadway and Wall Street, has services at eleven in the morning and three-thirty every Sunday afternoon, at which the full choir sings. There is also an organ recital every Wednesday and Friday noon, from twelve-thirty to one, all through the year.

Russia, or the Fiji Islands, you can find a Berlitz teacher who will take you in hand. Yes, you can even dip into Arabic and Hindustani, if you feel the urge. The school is at 30 West Thirty-Fourth Street, and, if you would like a trial lesson so that you can see what it's all about, they will be glad to give you one free of charge. Just telephone for an appointment, Pennsylvania 6-1188.

## Flower game

• Do you play the Flower Game? You can play it, whether or not you have a garden of your own. The rules call for a drive in the country with a specific floral destination, or destinations. For instance, a municipal, or commercial, or private garden. The first and the middle of every month from now on bring a new turn-over in flowers, and, as there are many nurseries within pleasant driving distance, you can play the game way into late autumn with hardly any duplications.

The bulbs are the first things to look for. This year, they will be especially interesting, because there are new developments in daffodils. If you have a garden that you like to keep up-to-date, you'll be wanting to try some of them in it, and your own eyes and knowledge of your garden will choose for you better than any catalogue description. The daffodil industry began in this country when the embargo of 1926 became effective—and American bulb growers are now producing bulbs equal, if not superior, to those previously imported from Holland. Our own Long Island is one of the centres of this industry.

All things being equal (meaning normal spring weather) from April 25 to May 10 is the time to go daffy—down-dilling. John Scheepers, "Flower-bulb Specialists," on the North Hempstead Turnpike near Brookville, Long Island, will show you a bit of the Low Countries—with tall poplars, clipped willows, a Dutch windmill, and acres of daffodils and tulips. (The tulips bloom, usually, all through the month of May.)

Stumpp and Walter have forty acres of daffodils at their farm at Islip, near the Islip airport—a show that is worth seeing. And there are also seven or eight other growers in the neighbourhood of Islip, Babylon, and Bayshore with large daffodil farms. Around May 20, Stumpp and Walter's tulips are at their height, at their Farmingdale farm. This is at the junction of the Huntington-Amityville Road, and the Motor Parkway.

## Circus days

• It sometimes takes us two weeks to get around to admitting to our friends that we are still a child, that we like peanuts, that there's nothing like aerial trapeze work (for aerial trapeze workers), and that clowns are innately funny. Of course, if we have a friend who has a child we can borrow, we have a legitimate excuse then and there for going. But excuse us or not—there's only one week more to see Ringling Brothers and Barnum and Bailey before they pull the tent pegs out from (Continued on page 121)

## Parlez vous?

• If you are going off to foreign parts, this summer, you will probably have a much better time if you brush up on the language you're apt to use most—or learn a smattering of that language about which you may know nothing at all. Our system of teaching being what it is, you may have graduated with all sorts of degrees which included French, German, and Spanish, yet find yourself practically helpless when it comes to speaking them. Why our educators lay such stress on reading and writing, but care not a whit about speaking—which is the main thing you want—is just another of those mysteries.

A few years ago, before leaving for Germany, I decided that I would not be handicapped the way I had been the previous summer in the Fatherland. Although I had had German three years in prep school and two in college, I discovered that as far as talking was concerned, I was limited to "Wie geht's?" and "Prosit." So I decided to go to the Berlitz School three times a week for a short period—and what a difference it made in my summer!

The Berlitz teachers, as you probably know, believe in avoiding the use of the mother tongue. They make you *think* in the language you're learning. You are taught it through conversation, just as you learned your English. Private lessons are, of course, much more satisfactory, because you can concentrate more readily and progress more rapidly. Twenty private lessons cost about \$60 (if two persons take them together, it is considerably less for each person).

If you want to economize by entering a class, you will find that the classes are small—limited to five. A term of two months, including three one-hour lessons a week, costs about \$30. Classes are given in French, German, Italian, Spanish, and Russian (English, too, if you aren't so hot at that). But if you are bound for China,



Revillon Frères

suggest this light pliable, piquant jacquette of galiack, worn over a silk-wool frock, from Yvonne Carette's salon at Revillon. Hat by Lilly Daché.



FIFTH AVENUE AT 54th STREET, NEW YORK



# ROUGE-RIGHTNESS

Like color  
under  
your Skin!



"DIFFERENT" is a much-abused word, but there is no other, you will agree, to describe the new Houbigant Hand-Processed Rouge. It is *distinctly* different!

Hand-processing—making and baking each cake individually, without pressure—gives this rouge its texture of feathery fineness. It invariably blends with the utmost ease and smoothness. And IT LASTS—a touch in your boudoir gives you unfading rouge-rightness for hours.

The Houbigant shades are delicate new tints, exactly true to your needs. A silk-velvet puff is added assurance of perfect results. And the total effect, at all times, is the completely natural

one of attractive color *under* your skin... not of make-up *on* it!

Selected department and drug stores now have Houbigant Hand-Processed Rouge, in a dainty box that holds three times as much rouge by actual weight, yet costs only 75c!

## HOUBIGANT "DULL FINISH" FACE POWDER

There's a temptation to buy "bargains" in ordinary face powders—perhaps it has kept you from the *one* face powder that really ends unlovely shine. Try the Houbigant *Dull Finish* now—and meet a revelation! The 55c demi-size is an inexpensive introduction; the regular "flower-basket" box is only \$1. Choose either, fragranced with world-famous *Quelques Fleurs* or *Le Parfum Ideal*.

See this mirror-stand on store counters



# HOUBIGANT

H A N D - P R O C E S S E D R O U G E



# Vogue Patterns

## NOT MUCH TRIMMING — BUT A LOT OF STYLE

**A**SSUME your most critical mood and then look at any group of Vogue Patterns. Take the five shown here . . .

Three dresses, two ensembles—not many extraneous fixings, are there? If there's a bow, it's a telling, dramatic affair. If there's a diagonal line, it seems to subtract a few unwanted inches. If there's fulness, it is used as an artful adornment. That's Vogue designing.

And these five patterns aren't particularly blessed in this respect! Look at any Vogue Design—and see how it relies on cleverness of cut rather than on trimming. That's one quality which makes Vogue Patterns different from all others . . . and it gives Vogue-Pattern-clothes their cachet of chic.

**6649**—An ensemble with a really lovely soft dress and a becomingly rippled jacket. Grand for the new sheers or prints. It is cut in sizes 32 to 44. Price, 75c.

**6648**—"Easy-to-Make" frock and jacket—all that the name implies. Cape sleeves unbutton to make a sports dress. Jacket is collarless. 12 to 20; 30 to 38. 60c.

**6652**—Make this simple frock with the narrow pleating, or in another version which has a large flat bow instead. You'll like them both. Sizes 32 to 42. 60c.

**6651**—It may not look like a jumper frock, but you may make it without sleeves or collar or bow. Versatile and "Easy-to-Make." 12 to 20; 30 to 38. 50c.

**S-3710**—You can sweep grandly into the room with this backward-flowing train and the small but effective wings. It is designed in sizes 32 to 40, and priced at \$1.





No. 299 - The draped bodice and huge sash bow give charm to this afternoon frock. Designed for sizes 32 to 40. Of Marshall Field's Beau monde crepe.

No. 299

No. 297

No. 297 - Fulling-forward revers and buttons that trim and fasten are chic details. It's designed for sizes 32 to 42. Of Forstmann's woollen

No. 300 - is a striking example of the decidedly smart tunic frock. Designed for sizes 12 to 20, 30 to 38. Of L. & E. Stein's print

Conturier Designs



No. 300





# A Spring Wardrobe



Frock No. 6641 - Tucks, ruffles, and a peplum are new. Designed for sizes 12 to 20, 30 to 38. Duplan Playtime crêpe of Crown Rayon



Frock No. 6640 - Elbow cape sleeves or dolman sleeves on a two-piece frock. Designed for sizes 32 to 42 Of Mallinson's Pal Malprint

Coat No. 6643 - Three views of one coat with wide sleeves in a new shaped armhole. Designed for sizes 12 to 42. Of Forstoue coating from Forstmann





No. 5-3709

Ensemble No. 5-3709  
A snug jacket—  
over a dress with a  
novel skirt. Designed  
for sizes 12 to 20; 30 to 38  
Of Chinese mossy crêpe

No. 6644

Frock No. 6644—New in line and  
detail. Designed for sizes 12 to 20;  
30 to 38. Of "Prunella," a faux  
crêpe of Du Pont Accele from  
Cohn-Hall-Marx.

No. 6642

Frock No. 6642—"Easy-to-Make," but  
smart. Designed for sizes 30 to 46  
Of "Beng-O-Cord," a striped cotton  
shirtup from Henry Glass



No. 298 - The collarette is ruffled and flattering; The Kimono sleeves, smart. Designed for sizes 32 to 40 of Cheney's printed crêpe



No. 295



No. 298



No. 296

## More Couturier Designs

No. 295 - Here is the new sloping waist-line - high in front, low in back. Designed for sizes 32 to 42. Celanese organzel is the material

No. 296 - sweeps its collar forward to look wind-blown. Designed for sizes 32 to 40. Of Foreman's crêpe Tri pari, of Crown Rayon



VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 118)

under Madison Square Garden and start their tour of the country.

Some time ago we wrote them a letter, just by way of teasing ourselves with what we'd miss if we did resist and stay away. Below is the answer to our inquiry. You can see for yourself.

"With the buck beer goat grazing in Central Park, the announcement that the circus—Ringling Brothers and Barnum and Bailey, Greatest Show on Earth—opens in Madison Square Garden brings spring officially to New York City. Everything is new but the title—from the sensational Otari fliers, who somersault from a giant aerial cross, to the largest clown display ever assembled, a display boasting of one hundred and fifty new world-renowned funsters in an acrobatic tidal wave.

"Every liner from Europe has brought a contingent of featured performers. This spring marks the largest importation of new foreign stars in the annals of the show. Among the newcomers is Mademoiselle Gillette, aerial sensation of the Continent. . . . Forty newly captured lions and tigers will battle Clyde Beatty, peerless wild animal trainer, in the huge steel arena. . . . The opening pageantry of the big show is the brand-new 1934 edition of the Durbar of Delhi, with 1600 people, five herds of elephants, and hundreds of horses participating. . . . Even the peanuts flaunt a new hump, the elephants present new girl trainers, and 150 new clowns celebrate Humpty-Dumpty's Centennial," which, they add, "is very important to them and to children aged six to sixty."

"FLANEUR"

DESIGNS FOR PRACTICAL DRESSMAKING



BED JACKET No. 6487—It's flattering, and an "Easy-to-Make" model. Designed for small, medium, or large

COSTUME SLIP No. 6486—"Easy-to-Make" princesse slip with high or low back. Designed for sizes 32 to 46

PYJAMAS No. 6483—One-piece, with or without lace, this fits beautifully. Designed for sizes 14 to 20; 32 to 38

NIGHTGOWN 6481—Cut like a shirt-waist; it may have lace or drawnwork. Designed for small, medium, or large

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, they are available at 360 Adelaide Street, West, Toronto, Ontario. You will find prices of patterns listed on page 134



**AMERICAN INSTITUTE OF LAUNDERING**  
LAUNDRY TESTED  
and  
APPROVED  
by  
**AMERICAN INSTITUTE OF LAUNDERING**

A LINEN SUIT WITH LINES THAT

*Launder and Live*

This trim-tailored suit by Schlessel is fashioned from Flaxguild Linen . . . that sturdy rough weave that tailors to perfection and retains well groomed lines regardless of trips to the laundry.

For Flaxguild Linen has been tested and approved by American Institute of Laundering for superior quality, fast colors and complete shrinkage . . .

SANFORIZED-SHRUNK

This means that all the shrinkage has been eliminated from the fabric and you need never worry about laundry shrinkage. You can buy this suit to fit exactly and it will fit just the same after repeated launderings.

Illustrated. Three-piece Flaxguild linen suit by Harry R. Schlessel. Swagger Coat. Skirt buttons at back. Blouse of printed pique. Sizes 12-20. Natural color.

12.95

**FLAXGUILD LINEN**  
Laundry Tested  
Sanforized-Shrunk  
This pure linen is guaranteed absolutely fast in color and completely shrunk by the Sanforized Process.  
Imported  
Pure Linen

**SANFORIZED PROCESS OF CONTROLLED SHRINKAGE**  
40 NORTH STREET - NEW YORK CITY

*Laundry Tested*  
**Irish Linen**  
*Sanforized-Shrunk*  
This pure linen is guaranteed absolutely fast in color and completely shrunk by the Sanforized Process.  
Imported by McBratney.  
Pure Linen

*This Tag Says*  
**ALL'S WELL AT THE LAUNDRY**

**AMERICAN INSTITUTE OF LAUNDERING**  
LAUNDRY TESTED  
and  
APPROVED  
by  
**AMERICAN INSTITUTE OF LAUNDERING**

When you buy a linen suit or dress with this tag attached you are assured beyond question that it will launder perfectly, that it will hold its tailored lines, that it will not shrink out of fit.

For the fabric is McBratney's imported Irish Linen

SANFORIZED-SHRUNK

Laundry-tested and approved by American Institute of Laundering for quality, fast colors and complete shrinkage (Sanforized-shrunk) this Irish Linen is a wise choice for your wardrobe since it banishes all laundry worries.

Leading manufacturers have created a smart array of dresses and suits made from Irish Linen which are offered in medium prices by stores all over the country.

Ask for them at stores in your community and look for this tag.

**NRA**  
WE DO OUR PART

**SANFORIZED PROCESS OF CONTROLLED SHRINKAGE**  
40 NORTH STREET - NEW YORK CITY



## It's a Queen Make DRESS



And a right royal choice in a cotton frock. For you can be perfectly sure that it will not shrink (Sanforized-shrunk) neither will it fade. Take the word of American Institute of Laundering for that. See the tag and label with seal of approval on every Queen Make dress made from Fuller-Fit fabric.

See it at leading stores and look for the combination tag "Fuller-Fit and Queen Make."

Look for this tag.

SIZES 12-20.

5.95



**SANFORIZED PROCESS OF CONTROLLED SHRINKAGE**  
Cluett, Peabody & Co., Inc., Patentees  
40 NORTH STREET • NEW YORK CITY

## BACKGROUNDS FOR BEAUTY

(CONTINUED FROM PAGE 42)

leads to Mrs. Nathaniel Bowditch Potter's drawing-room. In this long, low, and beautifully proportioned room, the wall-spaces are broken by marbleized panels in pale yellow, framed by marbleizing in a terra-cotta tone, the shallow reveals being touched with the soft blue found in the overdoor panels of Empire origin. The curtains of pale terra-cotta taffeta increase the warm tone of the room, which is filled with perfectly scaled French furniture. Louis XVI. chairs and small tables, a low black-and-gilt Empire commode—all these have been collected by Mrs. Potter, who in her theory of decoration stresses the importance of proportion and scale and has added to this a pleasant sense of living that is indefinable. The low marble mantelpiece is set against a completely mirrored wall, which holds two gilt Adam appliqués. These, and the Lowestoft tea-service with its Oriental-Empire borders, are perfectly suited to the room and have been in her family since the eighteenth century. Warm pinks and terra-cottas dominate all the rooms of Mrs. Potter's flat, each arranged with the same great care as to scale and colour and augmented by sunlight and flowers. A view of the drawing-room is shown on page 42.

### BACKGROUND FOR AN ARTIST

Mrs. William T. Emmet's drawing-room has, as she says, just evolved gradually about increasing possessions and the need for change. Tiring of the original white of the walls, Mrs. Emmet's experiments have finally produced a subtle shade of dark blue-green which is still soft and unobtrusive in tone. It is an excellent setting for white porcelains, a magnificent old Venetian glass mirror, and for Mrs. Emmet herself. Dull white fabrics on chairs and for curtains are repeated in the old-white of the carpet. A pair of delicate old Adam armchairs in white and gilt are covered with white corded silk, and an old Japanese screen of dull gilt backs a grouping of chairs and sofa. A painter in her own right, Mrs. Emmet has shown in the decoration of this room a painter's sense of casual yet dramatic arrangement—as is evident in the photograph on page 41.

In Mrs. Benjamin Rogers' drawing-room in Sutton Square, (shown on page 45), a shallow bow-window lightly framed with thin white muslin faces south and gives upon a garden filled with trees and the fascinations of a busy river. White walls are broken by five mirrored niches which reflect each other into infinity. Seated in this little room, one sees repeated at various angles the reflections of delicate Adam satinwood and eighteenth-century bibelots; lamps of alabaster and white Chinese porcelain have smocked shades, and vases of blanc de chine and Cluny hold pots of rare orchids, brilliant blue cineraria, or pale mauve primulas. Bowls of cut flowers, tall vases of statuesque lilies, pale yellow antirrhinum multiply themselves in these reflections. Tranquillity, elegance, colour, sunlight, and movement are harmonized in perfect unity. Mrs. Rogers' appreciation of the unique quality of this room, as well as of those

in her house in Paris, has led her to commission Pierre Brissaud to paint their portraits.

Mrs. Edgar Leonard's drawing-room is distinguished by two large seventeenth-century panels by the eminent Pieter Verschuur. These have been fitted into an eighteenth-century French *boiserie* which is painted celadon-green and touched with gold-leaf. Two rare French bureaux are placed under these panels, which face the mantelpiece and form a background for Mrs. Leonard's collection of eighteenth-century furniture covered with old fabrics and needle-point. A corner of this room is shown in the upper photograph on page 44.

### A BAROQUE DRAWING-ROOM

Mrs. Ward Cheney's beautiful baroque drawing-room is dramatically contrasted with the long sunny gallery in white and soft yellow which leads in to it. Its pale chocolate coloured walls are panelled with antique-white mouldings, which frame a series of oval eighteenth-century portraits. The mantelpiece is guarded by a pair of tall white pilasters, and a carved baroque cartouche is centered above the fireplace. Curtains of chartreuse-yellow taffeta with heavily draped valances are hung under carved white and gilt valances. Several chairs are covered in soft citron-green, and a sofa in alternate stripes of coral and café-au-lait provides a casual note of colour. While most of the furniture is of the eighteenth-century, occasional pieces of Victorian origin in the baroque manner are perfectly at home in this setting. A pair of carved gilt console-tables and a remarkable corner commode carved and painted white and gilt give this unusual room a lively elegance. Mrs. Cheney was photographed with her sister, Mrs. Artemus Gates, in this room, shown on page 44.

Of the large houses, that of Mrs. George F. Baker is an outstanding model of distinguished decoration. Mrs. Baker's exquisite ballroom, with its Waterford chandeliers and luminous old parquet floor, has walls of pale puce panelled in stucco-relief with eighteenth-century palm motifs. These were designed by Robert Locher to frame a set of superb Mortlake tapestries with old black backgrounds; the room is a perfect interpretation of the Adam period. More definitely of the present day is Mrs. Cornelius Vanderbilt Whitney's dining-room in River House. Here, the great wall-spaces have been painted in faint tones of white and beige with a series of mural figures in gigantic scale.

### SETTINGS FOR LEISURE

It is the individual touch that distinguishes each of these rooms, and the results are unmistakably personal settings for the more leisurely hours of their creators. For here, the point must be made that, in spite of a widespread idea to the contrary, women in New York do not spend all of their lives in public. These rooms have been arranged with infinite care for moments of relaxation and for the small intimate parties which are now more frequent than ever.

## It's a L'Aiglon FROCK



'Way off' to Joliet, Illinois, went this L'Aiglon cotton to win the seal of American Institute of Laundering. Rigid laboratory tests proved that the Fuller-Fit fabric is completely shrunk (Sanforized-shrunk) and fast color. Send to the laundry all summer long . . . it will come back like new.

See it at leading stores and look for the combination tag "Fuller-Fit and L'Aiglon."

Look for this tag.

SIZES 14-20

5.95



**SANFORIZED PROCESS OF CONTROLLED SHRINKAGE**  
Cluett, Peabody & Co., Inc., Patentees  
40 NORTH STREET • NEW YORK CITY



It's a **SACSON**  
DRESS



Enjoy it from the start, this crisp little cotton . . . tub it at home or send it to the laundry without a qualm. American Institute of Laundering has tested and approved the Fuller-Fit fabric and assures you that it will not fade (fast colors), it will not shrink out of fit (Sanforized-shrunk). Look for this tag bearing Institute seal.

See it at leading stores and look for the combination tag "Fuller-Fit and Sacson".

Look for this tag.

SIZES 12-20

5.95

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Cluett, Peabody & Co., Inc., Patentees  
40 NORTH STREET • NEW YORK CITY

CUISINE BERMUDIAN

WHEN I hear any visitors, who, on returning from Bermuda, register complaints about being served only dull British food on the island, I shall say, "But you didn't know where to go," and then proceed to give out some of the tips that I am about to pass on to you. To me, one of the joys of travelling is experimenting with native dishes and tracking down good places to dine. And, although it may be a surprise, Bermuda has both. There are several inns not only charming, but serving a variety of unusual dishes peculiar to the place.

You who know your Castle Harbour may think I am about to sing hosannas to that hotel which offers such perfect cuisine under the magic wand of Theodore Titzé. But I shall pass up Castle Harbour entirely. Every one who has been there, or who has heard about it, knows how superbly one fares. But when dining at Castle Harbour, you feel it's just the same as being in a de luxe restaurant in France. So *en lieu* of making you restless by describing the pet recipes of the Castle Harbour chef, I shall tell you what a fortnight's visit to Bermuda unearthed in the way of native dishes at simple places, scattered all over the island from the parish of Somerset to that of Saint Georges.

HAMILTON TURTLES

Assuming you arrive at Hamilton, let's see what this, the metropolis, has to offer. One place you must visit is the New Windsor—well-known as a popular meeting-place. Visiting cricket teams and yachtsmen are apt to stay there, and its bar is as cosmopolitan as that of the Troc in London. The New Windsor is the one place I know of in Bermuda that provides a semi-open air restaurant. For some reason or other, there are no places on the island where one can dine or wine al fresco. If I had the time and money, I would go down and open up one myself, as Bermuda is crying for it. A feature of the New Windsor is the ninety-year-old turtle who lolls around the courtyard. He is named Sloe Gin, is a grandfather, and has ever an eye out for his granddaughter, a mere chit of a girl of sixty. But, besides looking at turtles at the New Windsor, you will eat them. The *spécialité de la maison* is turtle soup. Also turtle steak, fins, and turtle baked in sherry. Turtle eggs, when procurable, are another delicacy the chef likes to prepare. I found that most Bermuda chefs are as close-mouthed as those in France about their private recipes. But, at the New Windsor, I managed to wangle the turtle soup secret from Billy Peniston, the manager.

Make stock with turtle very strong and clear. Add basil, marjoram, rosemary, fennel, mint, sage, allspice, and Bermuda spice leaves. Madeira and sherry wine. Cut turtle in dices, using all small meat of the turtle, and moisten with a brown sauce. Garnish with small eggs and meat cut in dices. (Note: other flavouring may be added, according to taste.)

At closing time, you see the waiters carrying jar after jar of this soup through the bar and into the refrigerating-room. Apparently, it can be kept

for about a fortnight, and they say it's often shipped up to the States to those who have tried it at the New Windsor and have been won by its subtle flavour.

Another specialty of this hotel is hogfish. In fact, some of Hamilton's gourmets, such as the Hon. J. R. Conyers, the Hon. T. M. Dill, Major R. W. Appleby, and several of the ubiquitous Goslings, have formed a "Hog Club" that meets every fortnight to partake of either a suckling pig or hogfish. The latter weigh from eight to twenty pounds. A hogfish is served whole after being stuffed, baked, and garnished elaborately with greens and herbs. The menu of the Hog Club never varies: turtle soup, with its sherry accompaniment, hogfish, and plain boiled Bermuda potatoes. Planters' punches are quaffed during luncheon, which doesn't break up until three o'clock, or after. Other unusual seafood to experiment with at the New Windsor is: angel-fish, oysters (they are tiny in Bermuda waters), scallops, and—of all things—those flying-fish, so fascinating to view from your deck chair as you glide through the Gulf Stream.

Across the street from the New Windsor is another landmark, the American House. Founded in '87, this old hostelry has always been in the same family, and is now owned and managed by a delightful chatelaine, Mrs. Charles Greet. She takes great pains with her table and always sees that at least one Bermuda specialty is included on the menu. Her fish chowder is famous. It is made from the head of some whopping big fish—often a hundred and twenty pounds, such as rockfish, or that specimen that has the intriguing name of hamlet. Probably one reason this chowder is so popular is due to the generous use of sherry. Another specialty often found on the American House menu is mussel-pie. Also salad made of paw-paws.

The most distinctive Bermuda dish is one that is found on practically every table at Christmas time—cassava pie. The natives always tell you how costly it is to make, and that it is considered a great delicacy. The principal ingredient is the grated root of the cassava-tree, that grows so plentifully in Bermuda. When ready to use, it looks like cream of wheat. The crust is made from this root, and, for the filling, chicken, port, and lots of eggs are used.

STAR PUPIL

The up-stairs dining-room of the American House is called The Floppers, after those very decorative plants (really more like flowers) that grow so attractively on the island. The grill-room is named The Quarry—and quite rightly, for it was actually quarried out of the coral rock that forms the foundation of the hotel. One of the nicest bars in Bermuda is down there and is presided over by "Scotty," who has all sorts of rum cocktails up his sleeve. If you dine in The Quarry, demand one special waitress. Rose Marie is her name, and she is a grand coloured-gal who is smart as a whip. Now that she has taken a course in salad dressing (Continued on page 124)

It's a **HUBRITE**  
*Informal Frock*



Fits right, tubs right . . . no washing worries for this smart cotton frock presented by Hubrite.

American Institute of Laundering has set its seal upon it after tests for superior quality, fast colors and "Sanforized-shrunk" (fits before and after laundering).

See it at leading stores and look for the combination tag "Fuller-Fit and Hubrite Informal Frocks."

Look for this tag.

Sizes 14-20

5.95

**SANFORIZED PROCESS OF CONTROLLED SHRINKAGE**  
Cluett, Peabody & Co., Inc., Patentees  
40 NORTH STREET • NEW YORK CITY



farewell to copycats!



Patent design  
No. 91533

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Original, of course, for DELMAN shoes have always been that, but at last they are truly exclusive. Protected by patents, DELMAN'S footwear for Spring is something more than beautifully made, exquisitely designed shoes. Each creation is a personal thing, individual, distinctive, and, of course, hand-made.

*DELMAN*

**HAND-MADE SHOES**

Featured at the six SAKS-FIFTH AVENUE Shops

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Neiman-Marcus Co., Dallas, Texas  
O'Malley's Inc., Syracuse, N. Y.  
Harry Perkins, Inc., Seattle, Wash.  
Ransohoffs, San Francisco, Calif.  
J. W. Robinson Co., Los Angeles, Calif.  
Sax Kay, Detroit, Mich.  
Sommer&Kaufmann, San Francisco, Calif.

## CUISINE BERMUDIAN

(CONTINUED FROM PAGE 123)

from Rufus King and from me, she can make you a Roquefort cheese mixture that is a honey.

Another place where you are sure of good food is Pomander Gate in Paget, one of the most attractive guest-houses in Bermuda. No wonder it is always filled up and can only accommodate "people they know about." The house has many pieces of lovely furniture and *objets d'art*, and the cuisine is such as you would find in a beautifully-run private home. Howard Buck, the guiding spirit back of Pomander Gate, is himself rather a gourmet, so he sees to it that the cuisine has a high standard. One day, he gave a small luncheon for Lady Essendon, who was sailing at three o'clock. Two of the guests, Lady Cubitt, wife of the Governor, and Tom Cushing, the playwright, had to rent a special launch so that she could catch the *Monarch*—which, even though Lord Essendon is head of the line, they were afraid might be delayed too long. The trouble was that the guests lingered over each course. Some of the dishes which caused the delay were, though of lowly ingredients, off the beaten path and superbly done. They were carrot soufflé, parsnip croquettes, a salad prepared by Mr. Buck himself. Also a dessert—a baked-apple-sauce affair. In case you want to try them out at the risk of having your guests miss trains and boats, here are the recipes:

### CARROT SOUFFLÉ

- 2 cups of carrots, cooked and then mashed
- 3 egg yolks, well beaten
- 1 cup of rich cream sauce
- 3 egg whites well beaten (beat separately from yolks).

Mix the mashed carrots and cream sauce, then add the well-beaten egg yolks and, when well mixed, fold in the well-beaten egg whites. Grease a baking-dish with butter, pour in the mixture. Place the dish in a pan of water and bake forty-five minutes.

### PARSNIP CROQUETTES

Cook parsnips thoroughly, mash, season with a little salt and pepper, roll in white of egg and bread-crumbs, fry in deep fat. Of course, before frying, the parsnips should be moulded into little balls, or pyramids.

### APPLE MERINGUE

Fill a baking-dish two-thirds full of apple-sauce. Make a meringue, sweetened with brown sugar. Put under grill to brown the meringue.

Mr. Buck's salad was served on a huge platter the shape and colour of a giant lettuce leaf. On it, he placed row after row of lettuce. (In Bermuda, it's the deep green, flat lettuce that you see in France.) Then on top of that were alternating pieces of tomato and grapefruit, and in the centre a towering pile of cheese balls.

Another tempting trick included in Pomander Gate cuisine is an affair made of strawberries. Mr. Buck says: Line a mould with very thin slices of bread, butter-side next to mould. Then fill with crushed strawberries and granulated sugar. Put in the ice-box

for a sufficient time to become thoroughly chilled, and for the juice to soak through the bread. That's all—but it's delicious.

Another guest-house where, as the British say, "they do you very well," is a place called Cambridge, out in Somerset. It was next door that Hervey Allen turned out *Anthony Adverse*, and he often came over to Cambridge for much-needed recreation, and found it with such congenial souls as the late Henry van Dyke, Louis Untermeyer, Walter Rutherford, and Tom Matthews. Mr. and Mrs. Gray, who operate Cambridge, serve consistently good meals. It is well to remember it when you are exploring the Somerset end of the island. Still another guest-house that never disappoints you at meal-time is Horizon's. I advise you to eat there when you go over to Elbow Beach or Coral Beach for your swim. I might add, also, that at Coral Beach there's a tea-room which isn't at all bad.

### DELIGHTFUL INSTITUTION

One of the best finds I came across is a charming little place in Warwick called Water Lock Inn. For most people, it's a bit too far to cycle there from Hamilton, but the place is very near the Lighthouse station on the railroad. This inn is three hundred years old and is another one that has always remained in one family—Farrell by name. The present owner is Miss Claudia Farrell, most entertaining and cheerful. She reminded me of Elisabeth Marbury—her manner of dress, fresh rosy face, slicked-back hair, voice, and wit. Smoking innumerable cigarettes, Miss Farrell will fascinate you with details of early Bermuda. You must have her broiled lobster, and it's best to telephone ahead of time that you are coming. Her cook takes great pains in making it tender, always boiling it before broiling it. Some of the good things in store for you at Miss Farrell's table are: pea soup, which achieves a strange subtle flavour by the use of burnt rum or brandy; baked ham with Madeira sauce; orange-peel pudding, pawpaw salad, and bananas grown on the place, cooked in many and varied ways.

Water Lock Inn is a good place at which to lunch if you play golf at Riddell's Bay, close by. And speaking of golf, at Belmont Manor, the buffet table has been introduced at lunch time—an idea that has become so popular with golfers in America. The "cold collation" is laid out in the grill-room, and you may come in from the links as you are, spiked shoes and all. Salad made of Bermuda lobster is one of the features. Also, exceptionally good cold-cuts. Bermuda gets most of her meat from the Argentine—so it's a safe bet to order meat on almost any Bermuda menu (I being one who, when in Buenos Aires, decided that in no other city could you find such marvellous beef, chops, and steaks).

### CHOWDERS AND RAREBITS

At the opposite end of the island in Saint George, on the main square, is an inn that, despite its plain exterior, dispenses (Continued on page 133)



COTTONS  
COTTONS  
EVERYWHERE  
and

## None of **THESE** will Shrink

A whole gamut of cheerful little cottons  
to give your summer a good send-off.  
They'll look smart and stay smart through  
repeated tubbings because they are made  
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*Dress by Meadowlane. Striped shirting. Blue, green, tan, red stripes. Sizes 14-44. Price 3.95*

## SANFORIZED - SHRUNK

This means that there can be no further shrinkage in laundering. You can tub these dresses or send them to the laundry as often as you like without fear of losing any of their crisp tailored lines.

These are just a few of the wide variety of attractive dresses designed from many new colors and patterns of Wilstex Wil-last fabrics.

Leading stores all over the country are now showing them. You can readily find them at stores in your city in styles to suit your taste, your purse and your figure.

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*A Tom Boy Dress. Two piece. Tattersall check in blue, brown or red. Sizes 12-40. Price 3.95*

*Dress by Mayflower. Striped shirting. Brown, red, blue and green stripes. Sizes 14-20. Price 3.95*

*Dress by Glendale. Striped shirting. Navy, brown and red stripes. Sizes 14-20. Price 5.95*

*Dress by Glencord. Checked shirting. Green-and-blue, red-and-brown, gold-and-brown. Sizes 14-20. Price 3.95*



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## HAVE GONE GAY

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INCORPORATED

**H A N D B A G S**

33 EAST 33D STREET • NEW YORK

## AN EXHIBITION OF MAN-MADE MATERIALS



**B**EAUTY that has been created, not by Nature, but by man's genius is what you will see when you visit the intensely interesting and eye-opening exhibition that The Fashion Group is sponsoring this month at Rockefeller Center. The long, but explanatory name of the exhibition is "Fashion and Home Furnishings in Contemporary 'Man-Made' Materials—Rayons, Acetates, Cuprammoniums and Plastics." The purpose of this exhibition is to show the new basic materials that scientists have produced after years of experimentation and research, and their decorative uses. Reduced to simpler terms—it's an exhibition of all the exciting and beautiful new fabrics, jewellery, house furnishings, and clothes that are made of materials produced by man's inventive genius and that were unknown to the world half a century ago.

### EXHIBIT—NEW TYPE

If, at this moment, you are visualizing innumerable stereotyped exhibition booths, each filled with test tubes, scientific apparatus, and the merchandise of the individual exhibitor, you are not reckoning with the artistry of Eleanor Le Maire, the nationally known interior architect, who is the designer of the exhibition. She has conceived an entirely new mood for it. There is a series of scenes in each of which products have been chosen entirely on the basis of their contribution to the artistic and dramatic theme of the scene. Thus you see exhibits of smart clothes of man-made fabrics, such as we show in the photographs on pages 46 and 47 of this issue; of jewellery and other accessories; and of house furnishings,

instead of totally unrelated groups of products.

For instance, there is a dude-ranch scene in which the correct clothes (all of man-made materials) are worn by mannequins; a picnic-party group in which everything but the food is of man-made materials, including the waterproof table-cloth and table equipment; and gay scenes of a country-club veranda, yachting and cocktail parties, a horse show, airplane travelling, the opera—all with mannequins wearing smart costumes and accessories.

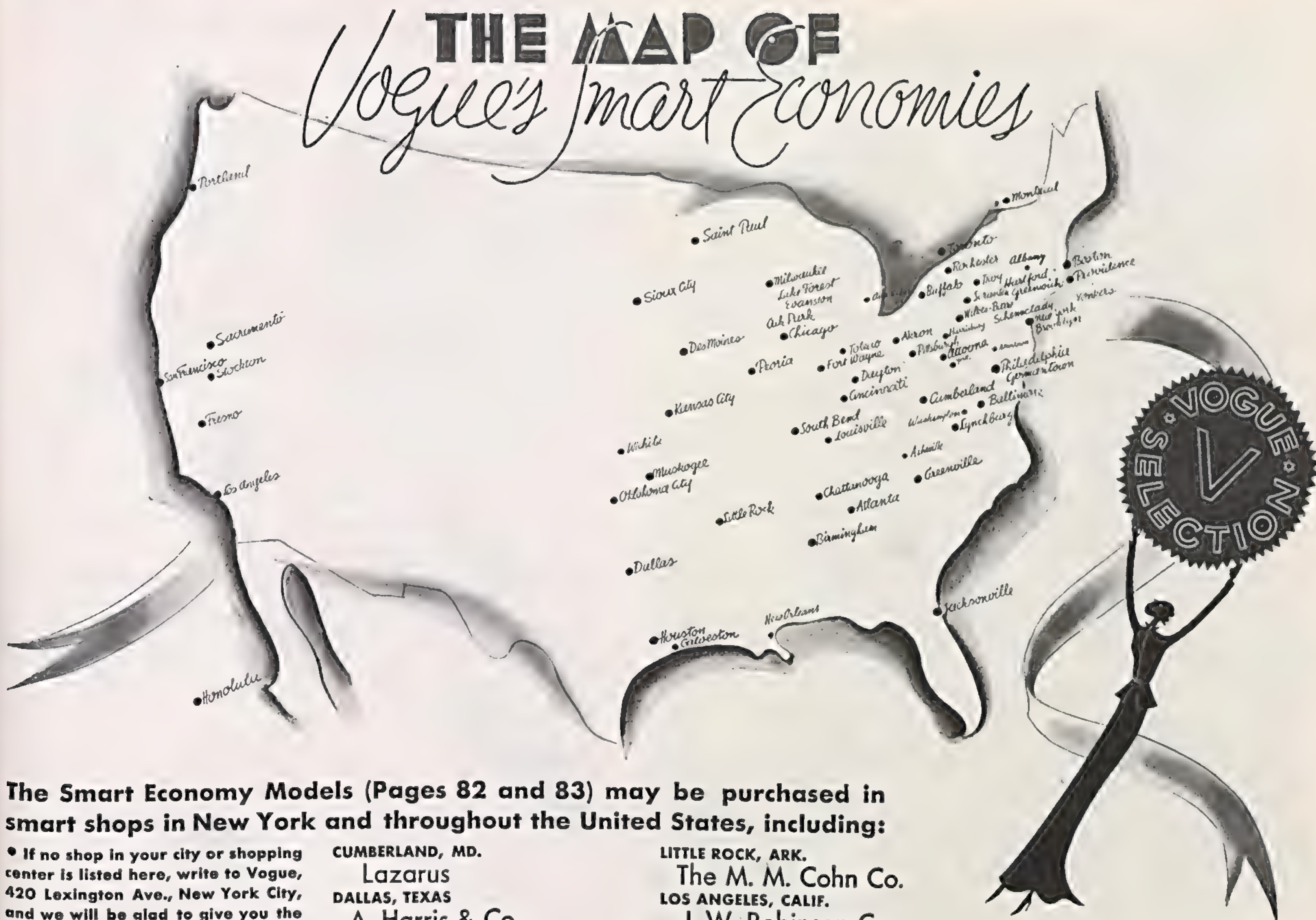
### NOVEL DISPLAYS

Still another high-light of the exhibition is the fully-equipped gymnasium that is on display. There are rollers and exercise bars made of plastic materials—materials that one of the directors of the exhibition describes as "neither grown nor mined," and exercise mats woven of man-made fibers, as well as countless other gadgets and athletic equipment.

In addition to these scenes, there are several interesting exhibits of jewellery; of lovely perfume and powder containers made of plastic materials; and of draperies and trimmings of man-made fabrics, such as curtains of knitted cellophane in silver and in luscious reddish-purplish tones, edged with cellophane fringe. From the moment you step inside the entrance hall, where a white yarn fountain and beautiful symbolic figures of man-made yarns and plastic materials are placed, everything you see is decorative and truly lovely; everything illustrates the adaptability of these new basic materials to the art of fine living.

At the top of this page are three notable (Continued on page 128)





**The Smart Economy Models (Pages 82 and 83) may be purchased in smart shops in New York and throughout the United States, including:**

• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

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Meyers-Arnold Co., Inc.

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Worth's

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The M. M. Cohn Co.

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J. W. Robinson Co.

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T. S. Martin Co.

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George Wyman & Co.

WICHITA, KANS.  
Levinson's Dress Shoppe

YONKERS, N. Y.  
Shop of Gerald Pheatt

YORK, PA.  
14 Spitzer Arcade

WILKES-BARRE, PA.  
Robert Simpson Co., Ltd.



## AN EXHIBITION OF MAN-MADE MATERIALS

(CONTINUED FROM PAGE 126)

examples of dress materials that give you some idea of the beauty of these man-made fabrics. The lady on the step-ladder is admiring a smart neck-tie-printed silk in red, black, and white, from L. and E. Stirn. You will find it at Macy's. The variegated striped fabric is Dumari's blue-and-white "Dumello," also obtainable at Macy's. And hanging beside it at the right is the gayest of plaid taffetas—red, white, yellow, and green, made by the Empire Silk Company.

Even straws have gone synthetic this year. Whether it's a large or a small hat, a smooth or a rough straw, your newest hat is very probably one of

ern manner into a wide and handsome bracelet and a distinctive ring that are smart complements to a costume ensemble. You will find both of these



decorative pieces of jewellery at Saks-Fifth Avenue.

In the tiny sketch below is a shining example of the use of man-made materials for interior decoration. The well-known interior architect, Donald Deskey, is the designer of this strik-



the man-made straws. Witness the two smart hats sketched above. Both are woven of cellophane, and both of them are trimmed with wide-eyed daisies. These models are obtainable from Louiseanders.

In the thumb-nail sketch at the right, above, are still other examples of the varied uses of the new man-made materials. Opaque catlin, a composite material, has been carved in the mod-



ingly modern chair covered with shimmering cellophane. Aluminum is used for the chair frame to carry out the modern feeling. This chair is obtainable from Donald Deskey.

## QUESTIONS FOR THE BRIDE

HEREIN are eleven questions (with their answers) that may be useful to certain young women who have a wedding on their engagement books—in which they plan to figure conspicuously as the bride. We chose these questions from among those asked us by Vogue readers. Some of them are just a little out of the ordinary. Others are "What Every Girl Should Know." All of them, we hope, will be helpful.

## WEDDING ANNOUNCEMENTS

When are wedding announcements sent out? Should they be sent to people who have received invitations?

Ans.: Announcements should be posted the day of the wedding, after the ceremony. If they were mailed before this, and the ceremony had to be postponed for any reason, a great deal of confusion would result. It is not necessary to send wedding announce-

ments to those already invited to the wedding. Those who could not be included among the wedding guests receive announcements.

## WIDOW OR DIVORCÉE

When a widow or divorced woman remarries, are the invitations and announcements sent out by her mother and father as they were for her first marriage?

Ans.: The invitations and announcements are sent out by the parents as before, and the form is the same. "Mrs." does not prefix the bride's name. If the bride's parents are dead, the invitations or announcements may be sent by her brother or a very near relation. However, if she has no very near relations and she is of a reasonable age, she must arrange her own invitations or announcements to suit herself. (Continued on page 134)



LEE MILLER

## "ABOUT FACE"

Authentic Creations of Hattie Carnegie are available in New York City only at

*Hattie Carnegie*  
INC.

FORTY-TWO EAST FORTY-NINTH STREET



## THE GASPÉ PENINSULA

By Katharine Dos Passos

THE Gaspé Peninsula is a narrow cape that is bounded by the Gulf of the Saint Lawrence and the Baie des Chaleurs, aptly called the Canadian Mediterranean. The peninsula is one hundred and seventy miles long and, at its widest part, is only eighty-five miles across. But until 1928, the only way to visit the north shore was by sea in a coastal steamer, combined with fish barrels and rough weather, or you could walk a hundred miles along the shore at low tide in rubber boots.

Now, the Perron Boulevard runs, smooth, but exciting as a flight, all the way to Campbellton, New Brunswick. You can skim it in three days, or you can take any amount of time, and taste the full flavour of the charming French towns and the fresh, far-away country that has lived for two hundred years by itself. The Gaspé coast is perhaps the most different section on the American continent. It is frontier life translated into French, with a touching grace to its rigours and a primitive foreign culture like nothing else in America. The scenery is beautiful, but, more than that, it has a distinction of its own, as different from ordinary views as an original drawing is from a photograph. It is an original; a geographic work of genius.

There are Hans Andersen forests, dark and scary, though often softened with groves of birch and maple. There are enchanting whitewashed villages with pink and blue doors and windows. There are sensational cliffs thick with woods, sheering down to the sea, dipping into valleys laced with green tidal rivers. For miles along the coast, the waves lap the door-steps of the houses, and the whole shore is a silvery grey web of nets and fish racks drying in the sun. There are long stretches of empty white beaches and azure water, changing to rocky coasts more magnificent than Maine. The trip is crammed with every device of scenery—it's like a wine-tasting pilgrimage offering all vintages—sweet, sharp, smooth, dry, rich, heavy, or light—from eagles and mountains to quiet sunny meadows and brooks.

## THE SIMPLE LIFE

But there are no luxuries, except the primitive luxuries that you can never get in palaces of pleasure or service—fresh crusty bread, fresh winds, fresh fish, real cheese, good wine, sunshine, mountain and sea, quiet sleep in bare, pine-scented rooms, mornings of discovery. There is no fashion, except for a few British resorts, where it appears in the form of tennis-courts, villas trimmed with scrollwork, and hotels. There's nothing like Murray Bay or Saint Andrews-by-the-Sea, but there are plenty of little hotels and lodging-houses along the road, and the food, though plain, is often delicious. There's a little hotel right on the cliff by Petite Matane where they entirely transfigure the codfish. It's just broiled fresh cod with black butter and herbs—but the flavour! I should have put a tablet on the house; perhaps the next traveller will. The *propriétaire* was a ruddy old

fisherman with a fine white moustache, and his wife cooked dinner, which was served by a very pretty daughter. We were the only guests, and they all stood in the road to wave good-bye next morning, and to present us with a bunch of purple petunias. It cost about two dollars for food and lodging.

There were other memorable suppers—fresh salmon and omelette and *haricots verts*, and a wonderful soup, at Porte Joli; cold sliced chicken, heavenly salad, asparagus and *fraises des bois* for sixty cents at Rivière-aux-Renards. Nearly everywhere, the soups are delicious, as well as the salads and vegetables, but there has been an unfortunate British influence on the meat and potatoes—not universal, but noticeable. As you go farther up the peninsula, the hotels are fewer, shading off into small inns and private houses where you fare cheaper still, but just as well. Rates vary from two to three and four dollars, depending upon the size, rather than the merit of the hotel. In fact, the smaller places are often better, as they are not so apt to be affected by an inferior cuisine.

## THE TAKE-OFF

You can start the Gaspé trip from Quebec, or Campbellton, New Brunswick, depending on which way you want to enter the peninsula, but, of course, the real start is from your own door. From New York, it's eleven hundred miles to Gaspé. From Chicago, sixteen hundred; from Portland, Maine, eight hundred and fifteen miles; from the Derby Line, Vermont, six hundred and twenty-seven miles; from Quebec, four hundred and fifty-five. It all depends upon where you are at that heady moment when you pile in the bags and step on the starter. And that reminds me—take warm woollens along, because it's a northern summer, like Maine. And don't forget a picnic kit, because there are so many lovely days and places where you might have a snack in a meadow, by a brook, under an apple-tree. You can always get the classic ingredients for a good meal in Canada—a bottle of wine, delicious fresh bread, and butter and cheese. I remember bits of country along the shore where we stopped to lunch and swim and walk so often that we discovered, after a while, we were only making forty miles a day. Of course, you have to look out for this sort of thing, or get caught by an early snowfall.

## AND SO TO QUEBEC

You are now leaving your establishment, which may be anywhere, but you're heading for Quebec or Campbellton. The official start is from Quebec, to where we're now proceeding. The only papers you need are a map and your driving licence and registration. They talk about birth certificates, but, if you haven't got one, you don't have to have one, if you appear confident you were born in the United States. And you can bring back grand (Continued on page 130)

## McCREERY'S

FIFTH AVENUE

34TH STREET



## "Haste to the Wedding"

## THE MAID OF HONOR . .

(dreaming of her own wedding) is sophisticated in "Chanel" dot lace with mousseline flowers. Sea-foam green, powder blue, peach or white. 14 to 20. **49.75**

## THE BRIDESMAID . .

(a-flutter already over the ushers) looks angelic in embroidered net with field flowers. Orchid, turquoise, maize or tea pink. 14 to 20. **39.75**

## THE BRIDE'S MOTHER . .

(tearful but happy) in a stunning gown of Alençon Chantilly lace with floating butterfly wing capes. Powder blue, cocoa, bois de rose or navy. 36 to 46. **39.75**

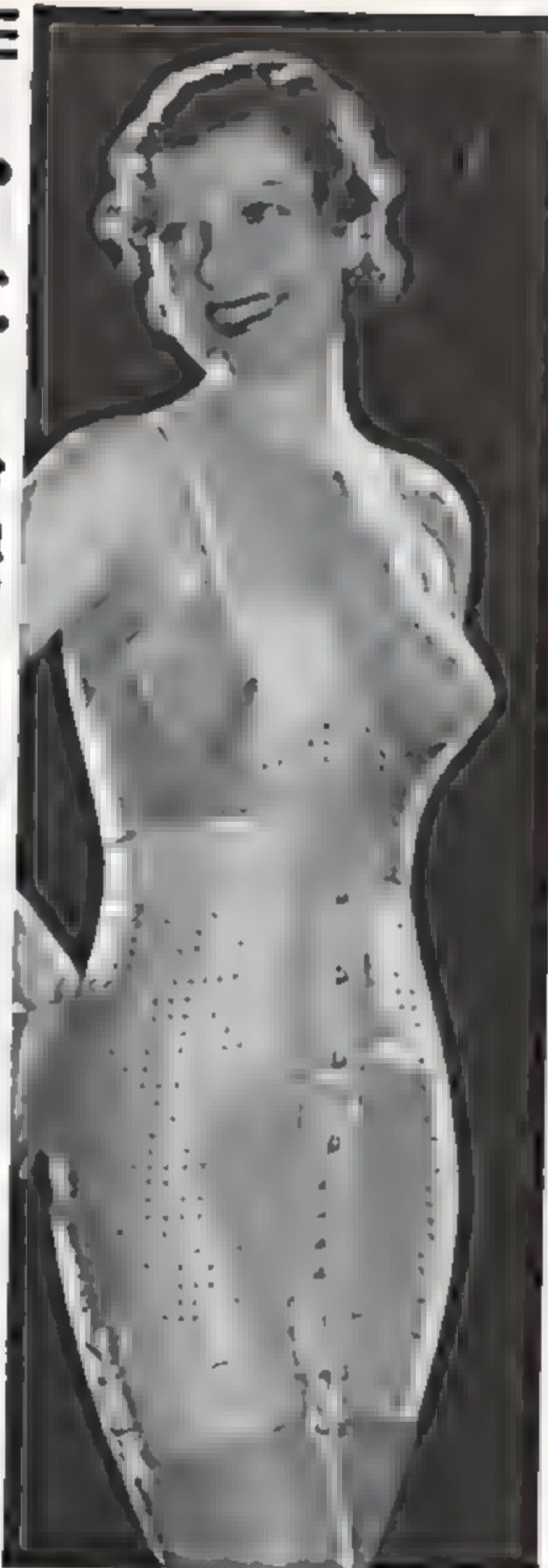
BRIDAL SHOP FOURTH FLOOR

JAMES McCREERY &amp; CO., FIFTH AVENUE, 34TH STREET



## »TEST.. the PERFOLASTIC GIRDLE

...at our expense  
"I reduced  
my hips 9 INCHES"  
...writes Miss Healy.



"I read an 'ad' of  
Perfolastic...and sent  
for FREE folder."



"I wore their Perforated  
Girdle for 10 days  
on trial."



"The massage-like  
action seemed to  
'melt' the fat away."



"I have reduced my  
hips 9 INCHES and my  
weight 20 pounds."

**REDUCE YOUR WAIST  
AND HIPS  
3 INCHES IN 10 DAYS OR  
...it costs you nothing!**

**W**E WANT you to try the Perfolastic Girdle. Test it for yourself for 10 days absolutely FREE. Then, if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, it will cost you nothing!

### Reduce Quickly, Easily, and Safely!

• The massage-like action of this famous Perfolastic Reducing Girdle takes the place of months of tiring exercises and dieting. Worn next to the skin with perfect safety, the Perfolastic Girdle gently massages away the surplus fat with every movement, stimulating the body once more into energetic health.

### Don't Wait Any Longer. Act Today!

• You can prove to yourself quickly and definitely whether or not this very efficient girdle will reduce you. You do not need to risk one penny... try it for 10 days... then send it back if you are not completely astonished at the wonderful results.

The illustration of the Perfolastic Girdle also features the NEW Uplift Brassiere!

**SEND FOR TEN-DAY FREE TRIAL OFFER!**

### PERFOLASTIC, INC.

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Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of Perforated Rubber and particulars of your 10-DAY FREE TRIAL OFFER.

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Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Use Coupon or Send Name and Address on a Penny Post Card

## THE GASPÉ PENINSULA

(CONTINUED FROM PAGE 129)

woollen things, blankets and rugs, duty free, up to the value of one hundred dollars.

And so to Quebec, whence, after a delicious lunch or breakfast, you have to tear yourself away to cross the Saint Lawrence to Levis. There are some fine old farm and manor-houses just outside of Quebec, and then, almost at once, the little French towns start bowing and smiling. The long shining stretch of the river is dotted with them, very white and old-fashioned, and spick and span along the smooth red gravel road. Each has a charm and individuality of its own; each has a church, generally too big for it; each has a pretty name; a pretty site with something special about it; a river, or a port, or a view. It gets nicer and nicer all the way to Rivière du Loup, which is about one hundred and thirty miles from Quebec, with lunch or supper somewhere of lobster or broiled salmon, and delicious cheese and tangy fruit. There's a wood-carver at Saint Jean Port Joli whose family have been wood-carvers for three generations, and his work has a great deal of sturdy charm and character. If you need a chest, or a chair, or a wooden bear, or a saint, or even a totem, he'll carve it for a very moderate price and send it to you. You can't miss him, as his house is beside the road, with two large carved figures in front.

### OLD FRANCE

Now, you're going up the Saint Lawrence River valley which is a glacier cut, very green, the river very blue, the road a geranium-red. The churches are mostly chilly wooden Gothic, with chilly silver Virgins outside. There are roadside shrines gay with painted saints and flowers, but the churches are rather gloomy, and they overweight the little towns. The towns themselves are as alluring as their names, and it's amazing how French they are. By the way, it's as well to bring your French, because they speak very little English in these parts. It's not pseudo-Parisian or a patois such as they speak in other French-Canadian towns, but a rather stiff conventional French, with eighteenth-century phrases. The houses have eighteenth-century phrases, too—even the barns and farmhouses, made of wood or, rarely, of whitewashed stone, show a Latin elegance in the curly roofs and the garlanded carving of doors and windows. Sometimes, the whitewash is tinted a pale blue, or strawberry-pink, and the carved flowers and scrolls have an appealing Trianon look here in this cold new country. All the small farms and holdings are tightly laced in with neat white fences. The gardens, too, are patterned and intensely cultivated. There is never any of the sprawling wastefulness of an American farm. While as for the British, nobody ever heard of them.

### RIVIÈRE DU LOUP

But the best has yet to come. It's still three hundred and thirty-two miles from Rivière du Loup to Gaspé. Rivière du Loup itself is a large, flour-

ishing town smelling of sawdust and full of waterfalls. There's a ferry here that links the north and south shores of the Saint Lawrence so that a traveler has a choice of routes if he goes back to Quebec or Montreal. It's a lively and amusing place, and it's a nice short trip over to Pointe Rivière du Loup, if you want to see where many Canadian "best families" and dignitaries take their repose in alarming-looking villas and castles. After this, there is very little concentration of capital or people, though there are lots of little watering-places. But these are very simple and rustic, with an old-time shirt-waist and bicycle air. Here you are still in the flatlands, smooth, green, lightly wooded, with the river shining blue and silver on the left.

### SHORE ROAD

At Isle Verte, the fields along the road are spread with seaweed drying in the sun, smelling of salt and iodine. The springy kelp makes a trick stuffing for mattresses and buildings, and even automobiles. At Bic, the landscape begins to rouse itself and break out into a hurly-burly of cliffs, rocks, and waterfalls—it's a foretaste of what lies ahead. You may as well go straight through Rimouski, which means the home of the dog, whatever that means. It's a big place with lumber mills and dreary ecclesiastical brick architecture. At the entrance to Saint Flavie, there's an old inn distinguished by a nice figurehead and a queer old character in charge who seems carried away with the quaintness of it all.

It's at Saint Flavie that Highway Number Six begins its sensational career. The first section, about one hundred miles in length and extending to Sainte Anne des Monts, hugs the shore most of the way—and what a shore! The road runs through ten parishes, and it's almost as hard to go right through these towns as it is to pass up a favourite dish—they look so delicious. The beauty of the shore is incredible—only it's not yet as fine as it's going to be when you reach the real north coast. It's gentle still, with summer resort outposts, like Metis Beach—pines and white sand and lots of little bijou villas and very close to a vacationist's paradise. After this, you fall among inlets and start climbing mountains, still right on the edge of the water. There is a series of lovely estuaries, with a village at each one and a long, increasingly thrilling climb in between. This is the first ledge of the mountain ranges. The settlements get more and more interesting and maritime until Sainte Anne des Monts lifts you right up among the Shickshock Mountains, which are part of our own Appalachians in Vermont and Maine. Sainte Anne des Monts has a big, icy, granite church enclosing a small bone of one of the fingers of Sainte Anne. The church is up on a hill, and it can be seen for miles. The coast here is bedevilled, they say, by porpoises, who eat not the codfish, but the fish the codfish eat, so it's just as bad, and the natives hunt the gambolling monsters with everything at hand. (Continued on page 131)



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## THE GASPÉ PENINSULA

(CONTINUED FROM PAGE 130)

After Sainte Anne, the mountains and sea really combine in a great explosion of scenery. Your car needs all its cylinders, all its brakes, anything super or extra the maker put into it, and a good steady hand at the wheel. You drive off mountain-tops into the sky, drop over sheer descents, shave the edge of the ocean, swim, fly, and crawl. There are few things to compare it with for dizzy engineering in this country, except in parts of Arizona and the Rockies, and the new road from Monterey to Mexico City. There's no cause for alarm; the way is smooth and safe and skilfully graded, but the tumult of cliffs and forests and sea roars in your ears, and every turn in the road piles up delirious scenery. There is one hair-raising section when the car runs almost in the water, with huge black cliffs toppling above on the other side.

## CANADIAN TYROL

The small fishing settlements are fitted into niches along the coast, so near the water you can hardly tell houses from boats, and looking as if they'd all be afloat at high tide. Dark green inlets run through the towns, often crowded with masts; nets are strewn on the meadows and beaches; fish dry in every yard, but there are small, quick-growing gardens, and goats and cows, and flowers that bloom against the blue of the sea. The road lifts again after leaving the shore, to two thousand feet above sea-level at Marsouis, the village of porpoises. The forests along here are lovely, and, as the coast heaps up its wild splendours, the towns grow more seafaring, shyer and more self-contained. You seem to take them by surprise, like an animal seen accidentally in the woods. The white wooden houses are old and frail, but they have a hardy grace, like the names of the villages—Cap-au-Renard, Ruisseau-Arbour, Petite Vallée. One follows another in enchanting variety; the inlets run greener and deeper; the woods darken; the country looks like the Austrian Tyrol; smells of pine and clover and grass; the mountains take your breath. And how remote and courageous the little settlements look here—pretty and clean, and frail as glass. Inside, they're almost too clean and chilly—varnished floors, linoleum, stiff white curtains, stoves and lamps backed with glittering tin. No New England house ever shone with paint and scrubbing like these—it must be like living inside an ice-crystal in winter. There's never the consolation of overstuffing or plush, or open fires; only the little cold white houses sitting along the shore like sea-birds in winter. Yet, they've been here two hundred years and more.

## UP—AND DOWN AGAIN

In the midst of these reflections, we come to the most magnificent grades and scenery of the entire trip, near Grande Madelaine and the Ruisseau Vallée hill, where the road is twenty-six hundred feet above sea-level and your car turns into an airplane. It's a marvellous sight to look down at the gleaming water while you soar away into the horizon—only just as you are

about to leave the ground, the road sinks back and pilots you gradually to a gentle, easy landing, and you're over the divide. Grande Vallée, sheltered and neat, is soothing to the scenery-dazzled eye. There are nearly a thousand souls here, and three hotels, and a drink if you need it. Then, you're no sooner recovered from this landscape when you meet a string of the most beautiful villages—Grand-Etang, Petite Vallée, Rivière-aux-Renards, Anse aux Griffons Cloridorme. At Rivière-aux-Renards, you first hit the north shore of the Cap, and the very best villages, for beauty and charm, lie ahead of you along the coast. There's a short-cut here over to Saint Majorique, and Gaspé, if you don't want to go around the point of the peninsula, but don't miss it; it's one of the nicest sections of the Cap.

And now there's Gaspé, it means Land's End, and was discovered in 1534 by Jacques Cartier, who, "having lost an ankur" went into the harbour, where he saw "a great multitude of wilde men fishing for mackerel" and caused "a fair high cross" to be set up at the entrance. A railroad terminal is all that is left of Cartier's cross today. Gaspé village has a population of about two thousand and is pretty English now, with two hotels. Baker's Hotel is a character, a large rambling building decorated with moose heads and very large, curious paintings in mouldy gilt frames. The dining-room was very lively with Canadian aviators and travellers, and the fish was delicious. Gaspé was founded, and still lives on the cod fisheries, which are going on just as they did hundreds of years ago, with fishing-smacks on the banks, hook and line and sinker, bad weather and saints. Nearly thirty millions of cod are taken yearly along this coast.

## THE TOWN OF PERCÉ

After Gaspé, there's a different coastline. It's still wild, but the Baie des Chaleurs softens the shore into a landscape more intimate and sensuous, though it still keeps its northern quality. Percé, about fifty miles from Gaspé, is a little off the road, but don't miss it. It's a most fascinating and extraordinary town. The great, curiously coloured, pierced rock and dramatic shore give a bewitched look to the whole place, and it's a lovely tumble of headlands, beaches, grassy slopes, valleys and cliffs, where you could stay for weeks, just loafing and exploring. The place is full of stories; they even say that Bonaventure Island once had a *gou-gou*—a very destructive ogre who used to wade over to the mainland and eat Indians for lunch. Percé is a resort now, with several hotels and plenty of attractive houses to lodge in cheaply and comfortably. And no matter what you have seen, from now on the villages are the cream of the trip—they're so beautiful, built along the clear green inlets, so seagoing with their crowded boats and masts (the fishing-boats here have a ketch rig, or three small masts sometimes, like a schooner, and often coloured sails like a tartan).

You meet agreeable big dogs in these parts, (Continued on page 132)

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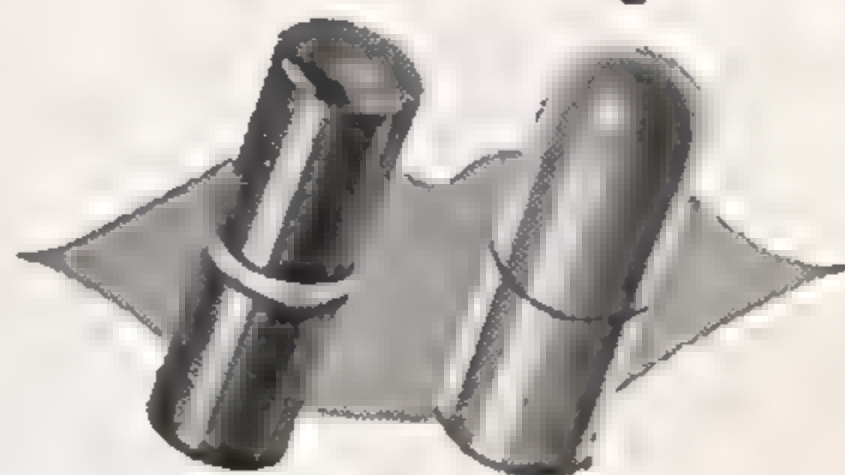


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## THE GASPÉ PENINSULA

(CONTINUED FROM PAGE 131)

like mastiffs, pulling carts loaded with firewood or milk-cans. Pale, serious-eyed French children walk beside them in red caps and smocks. Fish are drying in the sun, the people speak pleasantly to you along the quiet roads, there are goats and cows in the sweet Tyrolian meadows. The bay is a heavenly blue. Time slows up, and you dream along the road, until you come to one of the prettiest harbours in the world. It's Port Daniel, and it's one of those places you can't bear to leave. There are lots of towns like that along the Gaspé coast, but Port Daniel, on this Baie des Chaleurs, is the most alluring.

### INLAND ROUTE

This section is even more French than the other shore—gardens, boats, houses, farms, and people—and it's even more interesting, because it's so newly travelled. The fish are fine—salmon, lobster, and trout—and, at some of the houses, they sell honey and hooked rugs, and hand-woven linens and crocheted lace. The road keeps close to the shore, almost all the way to the town of Hope, and from here you have only a hundred miles to go before reaching the valley of the Matapedia, where you go inland again, on the last lap of the trip.

The villages lie close together, from about four to twelve or fifteen miles apart, and they begin to lose their distinctive maritime character. They are larger, and they have a not unattractive summer-resort air about them. There are little hotels, fine white sandy beaches, garages, and small pleasure boats. The Bonaventure River, to which you come, is a splendid stream, full of big salmon and deep pools, and very tempting for canoeing. Maria has good fishing, too, and is famous for its lobsters, and Tracadigèche, now Carleton, founded by the Acadians, is an old Canadian resort. The farming country here is marvellous—you never saw such carefully kept fields. At Escuminac, there are some fine views and two great fish rivers, the Nouvelle and the Escuminac, which have plenty of

trout, but no salmon—they say these fastidious fish don't find the water clear enough.

### ON THE SHORE OF THE RESTIGOUCHE

After this, we begin to turn away from the Baie des Chaleurs towards the shore of the Restigouche River, historic blood-stained shores where the French lost the naval battle that ended their western domination, and forced them to become British—only it didn't! There's an Indian reserve at Restigouche with an old manor and a Capuchin monastery which you can visit if you go over on the Cross Point Ferry, which connects Quebec and Campbellton on the opposite shore. Now, you've come about two hundred miles, and, if you're going back to Quebec, you turn inland at Matapedia and go across country about one hundred miles to Saint Flavie again, through the Matapedia Valley, rich green, shining with rivers, and still young and wild, in spite of farming and new towns.

### HOMEWARD BOUND

If you are on your way back to the United States, you keep on to Campbellton, a lovely trip to a dreary Canadian lumber town of brick bungalows and pulp-mills. From here, you cut through New Brunswick, turning off to Portland, Maine, or Boston, Massachusetts, and so home. Of course, the trip doesn't really end till you're back, and there's still some fine country ahead—particularly in Aroostook County, the great potato-growing section of Maine. It's not a long journey, or a hard one, but, when you are home, you feel as if you'd gone thousands of miles, and hundreds of years back in time. You're amazingly refreshed and travelled, you've been in a foreign land, practically gone to sea for a while, and done it all without a passport, on very little money (six or seven dollars a day). If you don't believe me, why, as the fairy-tales say, it's all still there, and you can go and see for yourself.



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## CUISINE BERMUDIAN

(CONTINUED FROM PAGE 124)

good fare. It's the old White Horse Tavern—a name I always fall for, whether in England, the Tyrol, or some other corner of the globe. The manager, "Capt." Kidd, knows a thing or two about cooking that always keeps a chef up to snuff. Kidd himself is often in demand by cottagers, who ask him to travel miles in order to superintend the making of the Welsh rarebits for which he is famous. The White Horse Tavern has its own variety of Bermuda's favourite specialties, such as chowder, turtle, and lobster dishes.

I came across any number of other things that have given me confidence in Bermuda's ability to satisfy the inner-man. For instance, Sunday breakfasts. If you visit a Bermudian over the week-end, it is a pretty safe bet what the menu will be. And it will be the same whether served in grandeur at Government House, or in the tiny cottage of a clerk. It is a good menu, too: codfish cakes with egg sauce, Irish bacon, bananas fried or grilled, Scotch scones, or American waffles.

## ENGLAND TRANSPLANTED

At the Royal Bermuda Yacht Club, they have a nice trick of putting on each table in the dining-room a bottle of sherry, chock-full of tiny red peppers. It's hot stuff—but a few drops do something to soup, fish, and cold meats. The scones and marmalade at

the Omar Tea-room are as Scotch as Inverness. This little place tucked away in a cellar opposite Medical Hall is much like a tea-place you would find in London's Chelsea—open fireplace, low-cushioned chairs, and even a chaise longue. The Omar is just the place for rainy days, but, when the sky and water are that wonderful Bermuda blue, you will prefer to have tea at The Little Green Door. It is right on the water-front, and, as you sit on the terrace, you can watch the panorama of Hamilton's harbour, while having a great variety of sandwiches and cakes in the English manner.

## GOOD TABLES AND GOOD FOOD

During my last visit to Bermuda, I purposely stayed at several different hotels. Some of them served, I thought, exceedingly good tables, albeit not with much style. At others, the fare was pretty dull. But—and make no mistake about it—there are plenty of places in various parts of the island where you will have no complaint. The names have been included in these rambling paragraphs, and I hope that, if you save them for your next trip to Bermuda, they will make you remember that charming island as a place for dining as well as drinking, which, of course, has always been one of its talking points.

WILLIAM B. POWELL

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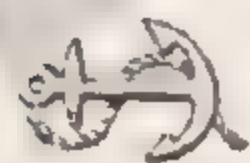
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## QUESTIONS FOR THE BRIDE

(CONTINUED FROM PAGE 128)

### DETERMINING THE FORMALITY

Does the hour of the wedding cere-  
mony determine the formality of  
dress?

Ans.: Although the formality of the  
bride's dress usually determines the  
formality of the wedding, the time  
and the place must also be considered  
as determining factors.

### RECEIVING LINES

Should there be a receiving line at  
all wedding receptions? If so, who  
stands in it, and how should they be  
placed?

Ans.: It is a bore to have to shake  
hands with a long line of people—a  
fact that has been admitted for so long  
that the receiving line does not exist  
any more in modern society. However,  
the mother of the bride should stand  
where she may welcome her guests;  
and she asks the mother of the groom  
to stand beside her. Sometimes, the  
mother of the groom does so, other  
times she does not. There should be  
no stiffness about these matters.

Near society, however, attaches im-  
mense and undue importance to out-  
ward forms long ago discarded by the  
class it believes itself to be copying—  
not that there is any harm in a re-  
ceiving line that takes a week to trav-  
erse, if anybody wants it. But one  
undergoes a great deal of unnecessary  
trouble trying to "place" people in the  
most "correct" manner.

According to social usage, the two  
mothers stand, or the bride's mother  
stands, near the door. The fathers  
hover about in the near vicinity, talk-  
ing to different people, and generally  
playing host. In another room, or in  
another part of the room where the  
guests are received, the bride and  
bridegroom stand. The bridesmaids  
stand on each side of them, making  
a sort of semicircle.

### SHOWING THE GIFTS

How should wedding presents be  
displayed—and when?

Ans.: It is customary to show pres-  
ents the day of the wedding, but it is  
not essential. Some people do; many  
do not. Showing the presents gives a  
certain amount of trouble: a room, or  
rooms, must be given up for display-  
ing them, and a detective or a watch-  
man employed to guard them. Al-  
though the cards are sometimes left  
on the gifts when they are shown, it  
is generally considered better taste  
not to do so.

### THE BRIDE'S WRAP

What kind of wrap should the bride  
wear?

Ans.: White, of course, is the most  
suitable. White fur, white velvet, white  
lamé (if in fashion)—in fact, any ma-  
terial that is smart and appropriate to  
the season. Silver cloth or brocade  
might also (Continued on page 135)

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# SAUTERNES

The initials, B & G, are easy to remember—and well worth remembering. For they mean **Barton & Guestier** of Bordeaux, France, who have been purveyors of finewines for over 200 years. Three favorite B & G white wines are B & G St. Crispin, B & G Haut Sauternes, and B & G Chateau Yquem.



## Don't wait for friends to tell you about this ONION SOUP



**SERVE it right in your own home!** The name is Hormel. And the soup—ah! Made with onions browned in butter . . . cooked in rich beef stock . . . seasoned well with aged Parmesan cheese.

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**HORMEL**  
**ONION SOUP**  
*French Style*

## QUESTIONS FOR THE BRIDE

(CONTINUED FROM PAGE 134)

be included in this list. A cloak selected for this purpose could be used as an evening wrap later.

### MAID OF HONOUR

Is it correct to have both a matron of honour and a maid of honour? May the mother of the bride, if young looking, be her attendant?

Ans.: A bride generally has one maid of honour only. This maid of honour may be a married woman, but there is no good authority for calling her "matron of honour." She is not that—she is a married woman acting as a maid of honour. "Matron" has become a very second-rate word as used to-day. The other attendants to the bride are called bridesmaids, and the bride may have as many of these as she wishes. Two bridesmaids and one maid of honour would be sufficient for a small wedding, or even just a maid of honour.

The mother of the bride may never be her attendant. But if there are no male relations, the mother of the bride may give her daughter away.

### WHO GIVES THE WEDDING?

When the bride has no near relations, who gives the wedding? May the groom's family do it?

Ans.: If the bride has no near relations, she might have to ask distant ones to assume the responsibilities of the wedding for her. She should consider the expenses hers, but she might ask them to take the place of parents for the time being. The invitations would be sent out by her in their names.

If she happened to be quite alone in the world, she might be obliged to allow her future family to come to her rescue. But if she had even a few friends who could help her to arrange the ceremony according to the simplest tastes, it would be more self-respecting in her to have the plainest wedding possible, and have it according to her own wishes. Only the fact of marrying some one whose wedding *had* to be an event would make it advisable for her to play the part of Cinderella at court.

### CHILDREN IN THE WEDDING

When children form a part of the wedding party, how should they be dressed, and what should they do as; (a) flower girls, (b) pages, (c) ring-bearers, and (d) candle-bearers?

Ans.: If children form part of the wedding procession, they should be dressed as simply as possible. Little girls usually wear lawn, organdie, or crêpe dresses in white or light colours—not too elaborately made, but of lovely material. Sometimes they wear hats, sometimes not. Sometimes they carry little bouquets of flowers, or baskets of flowers. When they carry baskets of flowers, they do *not* scatter the blossoms. As flower girls, and a definite part of the procession, they are more picturesque than practical.

Under no circumstances do we advise candle-bearers or ring-bearers. The best man or the groom carries the ring. And even pages are to be discouraged, except for the perfectly

managed pageant wedding. If the bride wears a distinctly period costume, the children's costumes should be of the same period—but only when this sort of wedding can be beautifully done is it worth while attempting. Nothing could be in worse taste than the class of wedding that shows children dressed up to make dreadful little travesties of brides and grooms.

Little boys might wear white or natural coloured silk blouses and knickerbockers in spring or summer; or black velvet knickerbockers with white crêpe de Chine shirts for autumn or winter. Children related to the bride's or the groom's family, or belonging to intimate friends, are often charming additions to the cortège—but children just brought in to make a display are quite out of place.

### THE TROUSSEAU

What should be included in a trousseau?

Ans.: A girl should start off in her married life supplied as well as possible for the adequate living of it. The kind of life she is going to lead has a great deal of influence upon her bridal outfit, so that any general list of things to be included in a trousseau must be added to, or decreased, according to individual needs. Here is a list for an average trousseau:

### OUTSIDE CLOTHES

Town coat  
Ensemble suit  
Several one- and two-piece dresses  
Top-coat of tweed  
Two afternoon dresses  
Two evening dresses  
Tea-gown  
Evening wrap  
Several small hats  
Two pairs of street shoes  
One pair of Oxford ties  
Evening slippers  
Bedroom slippers  
One pair of mules  
Sports shoes  
Gloves, handkerchiefs, and other accessories  
Sports clothes, consisting of wool dresses, skirts, blouses, and sweaters

### UNDERCLOTHES

One bathrobe  
Two negligés  
Two evening silk slips  
Six to twelve nightgowns  
Twelve step-ins  
Brassières  
Four slips for street or sports wear  
Six to twelve pairs of stockings (day wear)  
Six pairs of evening stockings (sheer)

### LINEN

Each bed:  
Three pairs of sheets  
One pair of blankets  
Two counterpanes  
Three pairs of pillow-cases  
Mattress covers  
Eider-down comforter  
One dozen bath-towels  
Two dozen hand-towels  
One dozen guest-towels  
Three bath-mats  
One dozen wash-cloths  
One large table-cloth  
One dozen large napkins  
Two medium table-cloths  
Two dozen medium napkins  
Four smaller table-cloths (for every-day use)  
Two dozen small napkins  
Three lunch-cloths  
Two dozen lunch napkins  
Several luncheon sets (dollies and center-pieces)  
Tray-cloths  
One dozen glass-towels  
Two dozen dish-towels  
Dish-cloths  
One dozen roller-towels  
One dozen dust-cloths  
Broom covers

## Lipstick by Guerlain



*Lovely beyond words are the lips touched with the bronze-red tone of Guerlain's Tropical lipstick. And its creamy smoothness . . . so perfectly indelible . . . holds its thrilling illusion for hours and hours. Making its distinguished debut with Tropical, is Guerlain's Orange lipstick . . . incredibly flattering to the lighter, honey-gold skin. \$1.65, including tax.*

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PARFUMEUR • PARIS



**MANHATTAN COCKTAIL**

1 part Italian Vermouth  
3 parts Spring Garden Rye  
Shake, strain and add Cherry

# Manhattan Cocktail

At the fashionable places today, the Manhattan cocktail is again the correct aperitif, just as it was in the days of Martin's, Sherry's and the old Beaux Arts when it was made with authentic Spring Garden Rye. Aging for you through all the slow years in charred white oak barrels, this fine whiskey now comes to you in a mellow blend which has taken on added character and distinction.

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## Rye

Back through the generations, the name of SPRING GARDEN has been known and highly cherished among Rye whiskies. And now its fine flavor and quality come to you in a rich blend eminently worth its price



"Mine Host's Handbook"  
32 pages of information  
about the use, traditions,  
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with time-honored recipes.  
Send 10c to Room 1237,  
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Always ask to see the bottle and look for this emblem. It signifies that the whiskey on which it appears has its quality and purity safeguarded from the distillery to you by one watchful ownership

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THE MORE YOU LOVE  
(OR FEAR) YOUR GUEST—

*the more you'll need towels like these*



TOWELS AREN'T EVERYTHING, AFTER ALL — BUT THINK WHAT A LIFT THEY GIVE (IF THEY'RE RIGHT), WHEN SOME SPECIAL SOMEONE COMES ON FOR A VISIT . . . OR, HOW THEY HELP SELL YOUR MODES AND MANNERS TO GRAND-AUNT EDITH, WHO RULES THE FAMILY TIN MINES AND USES A LORGNETTE.

. . .

Yes, our new line was dedicated to the idea that all towels are important — and that superior towels bring several rare thrills. Which why miss! For example, don't tell us these great "Deeptones" can't glorify hard, bare bathrooms. Don't tell us you won't find colors and styles just made for your scheme. And don't tell us our shift to simplicity isn't Fashion News!

Cannon towels for this spring are easier to use as well as easier to look at. Softer — deeper — larger (some are wider than you are, and almost as tall). They're positively cozy, if you happen to have a sensitive surface — depend on them to dry, polish, and gentle you like flying elfin fingers.

And remember: There's a proper Cannon towel for every towel need. Sometimes, when you long for luxury, you'll want these big bathing blankets at any cost — sometimes you'll be after a half-dozen small whites for the cook. But, whatever you spend, a Cannon-labeled towel is *always* a smart buy. It's an old Cannon custom to manage plus-quality, minus expense. Cannon Mills, Inc., 70 Worth St., New York.

**HOW BIG IS A TOWEL?** The leading Cannon towels for 1934 average over two-by-four feet in size, have at least eleven hundred square inches of soft drying surface and as much as fourteen hundred. *That's luxury!* . . . Towel prices go from 29c to \$2.50 each. The Cannon label always means more-for-the-money.

**HOW WHITE IS A SHEET?** Cannon sheets are a shade whiter than other "white" sheets. They are softer and smoother, too, more even in weave and free from hard and shiny fillers. And they keep their fresh look and feel for years. There's a Cannon sheet in each price class, for every bed!



*Cannon Towels* OF COURSE



# WHAT AGE WOMEN ARE WEARING

## the New Bright Cutex Nails?

### YOUNG MATRON

Mrs. Tilton  
Holmsen

who divides her time gaily between Paris and Newport, says: "There is a Cutex shade suitable for every color gown and every age. I'm particularly fond of black for town wear with bright Cardinal nail polish."

**ROSE** is charming with pastel, green, black and brown gowns.

**CORAL** nails are lovely with white, pink, beige, gray, blue, brown, green frocks.

**GARNET** is smart with brown, black, white, beige, gray, orange frocks.



### GRANDMOTHER

Mrs. Courtlandt  
Richardson

one of New York's charming older matrons, says: "Once women gave up wearing bright colors at 30. Today my daughters and I wear the same colors. I'm fond of white in the evening with deep Ruby Cutex Polish."

**RUBY** is such a real red red, you can wear it with any frock.

**CARDINAL** contrasts excitingly with black, white, pastel, gray, beige, blue gowns.

**NATURAL** is best with bright costumes—red, green, purple, orange.



"CORAL, CARDINAL OR RUBY—we wear them all"

Prominent Grandmothers to Sub-Débutantes say

● If you have a prim mother who thinks you're too young to wear tinted nails... or a snooty daughter who thinks you're too old!...

—just make her take a good look at the next 10 "nice people" you meet.

16 or 60—you're almost as conspicuous in plain nails today as if you had on one of the short skirts of 1927!

And honestly—variety in finger nails does suit every age.

You can be daring and dashing at the Junior Prom in white satin and red Ruby nails. Or preside, suavely and elegantly, at the next Woman's Party meeting in brown velvet with delicate Rose finger nails. Or attend your granddaughter's christening in floating gray chiffon with Coral finger tips!

7 perfect, authentic shades

Cutex has 7 authentic shades—developed by the World's Manicure Au-

thority. Each one goes on smoothly and has lasting lustre—never fades or streaks.

The new metal-handled brush *never* lets any bristles come out of the brush or the brush come off the handle.

Step right up to the counter—you don't need to give your age—and stock up on *all* the lovely Cutex shades so every gown in your wardrobe can have its right color accent.

NORTHAM WARREN, New York, Montreal, London, Paris

# CUTEX Liquid Polish—only 35¢



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